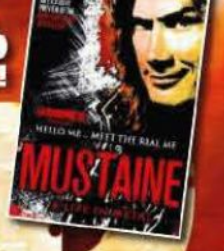
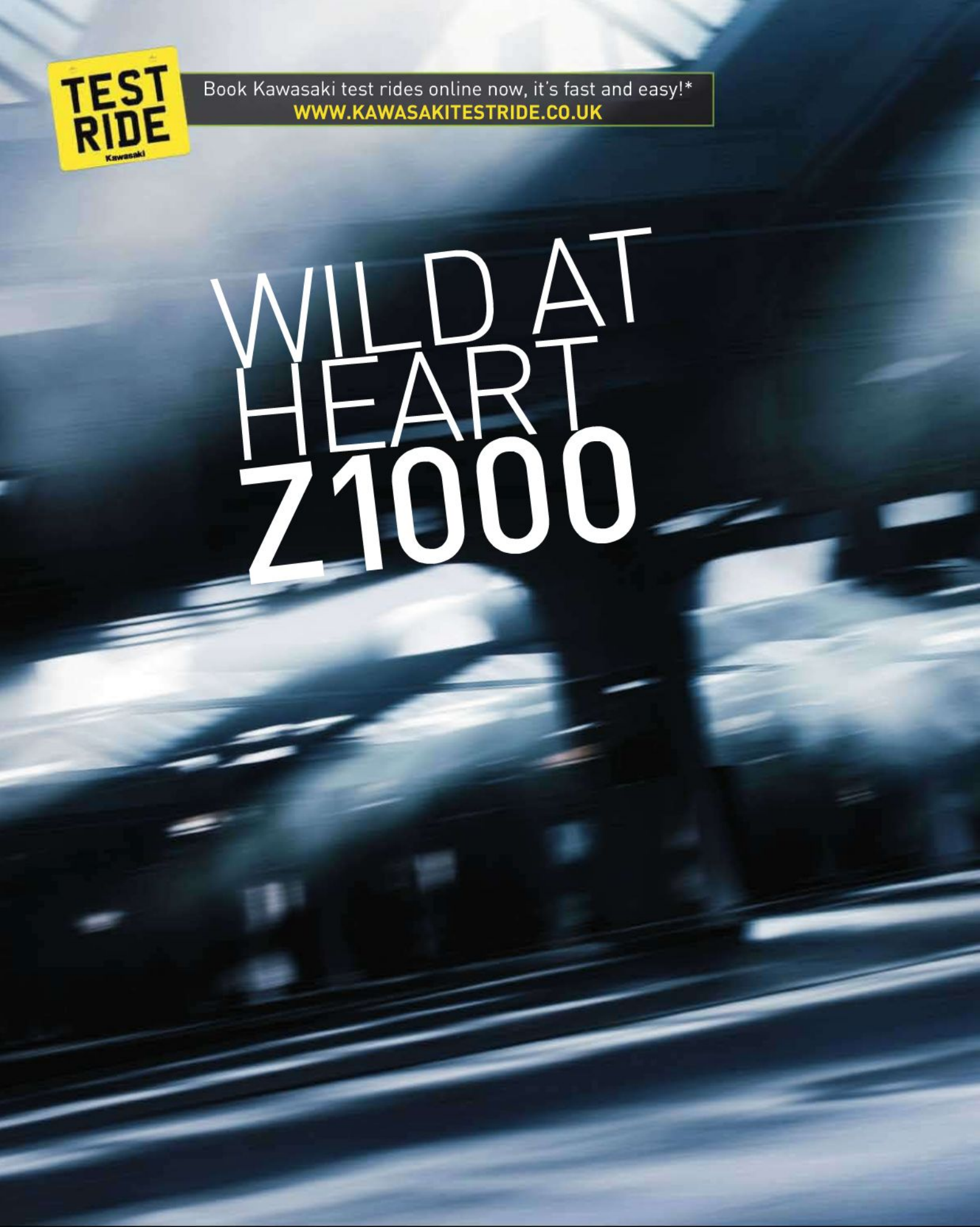
FREE MEGADETH BOOK! 100% OFFICIAL!



METAL HAMMER

OCTOBER 2010
£4.25
Future
MEDIA WITH PASSION



Show your true colours with the aggressive Kawasaki Z1000.
Styled to make maximum streetfighter impact.

For more information visit www.kawasaki.co.uk/z1000

*Test rides are at the discretion of the nominated Kawasaki dealer and are subject to terms and conditions. See www.kawasakitestride.co.uk for details. Telephone calls may be monitored and recorded to assist with staff training. Ride responsibly within the law and with respect for other road users. Wear an approved helmet and correct protective clothing. Never drink and ride. Remember you are an ambassador for motorcycling and act accordingly. All new road machines are supplied with a two year warranty, one year's Kawasaki RAC Assist and access to unique Kawasaki content via email and other communication channels. E&OE.

Kawasaki

ALL THAT REMAINS

FOR WE ARE MANY

The new album, available 11th October

ON TOUR NOW WITH
SOILWORK AND Caliban

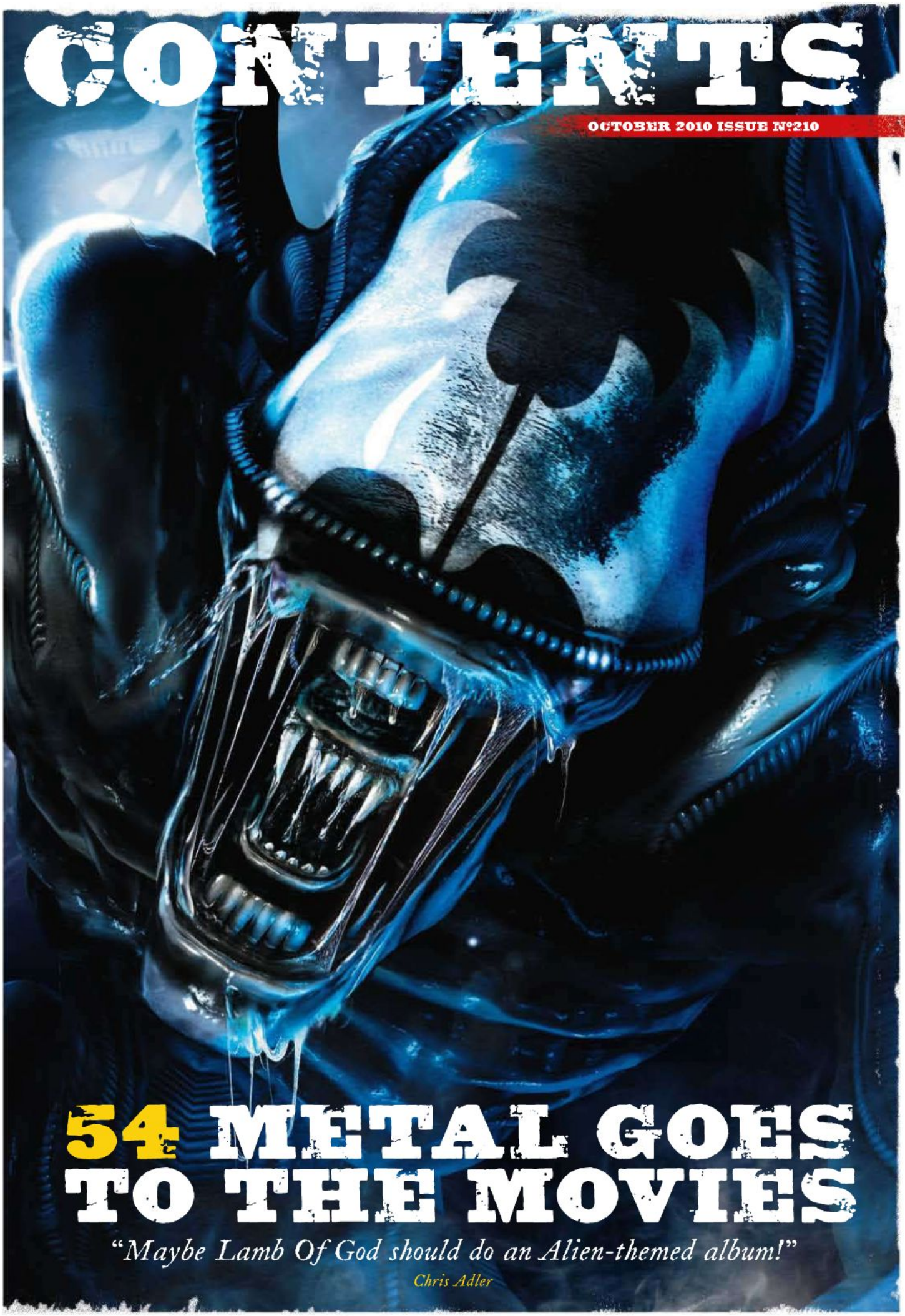
11/28 GLASGOW, UK - GARAGE
11/29 MANCHESTER, UK - ACADEMY
11/30 LONDON, UK - ELECTRIC BALLROOM
12/1 SHEFFIELD, UK - CORPORATE
ALL DATES SUBJECT TO CHANGE

allthatremainsonline.com
myspace.com/allthatremains

More at ebook-free-download.net or magazinesdownload.com

CONTENTS

OCTOBER 2010 ISSUE Nº210



54 METAL GOES TO THE MOVIES

"Maybe Lamb Of God should do an Alien-themed album!"

Chris Adler

CONTENTS

OCTOBER 2010 ISSUE Nº210

16 BAPTIZED IN BLOOD
The young Canadian thrashers who have newly signed to Roadrunner Records.

18 WHILE SHE SLEEPS
Angry young hardcore kids hot on the heels of BMTH, straight out of Sheffield.

24 THUNDERHORSE
Meat-and-potatoes rockers featuring members of Viking Skull and ex-Raging Speedhorn.

28 KYLESA
TATTS LIFE Laura Pleasants gets her tatts out for the lads. Dare you to mess with her.

36 TRASH TALK
AAA Upcoming Sacramento punks get wild in the streets of the UK.

40 PAPA ROACH
DISCS OF DOOM Jacoby Shaddix tells us the albums that shaped his life.

44 AVENGED SEVENFOLD
They've been to hell. And they survived it. And they're coming back stronger than ever.

50 BRING ME THE HORIZON
The Sheffield extreme metallers are put on trial and judged by the genre's elite.

54 THE BEST OF HORROR
The top 25 horror and gore films that you must see before you die.

60 SLIPKNOT
From a career high to an all-time low, they will not be beaten and vow to take over the world.

64 SONIC SYNDICATE
The Swedish metallers were ploughing a neverending rut, until they found their new Brit singer.

68 LOWER THAN ATLANTIS
The most exciting band in the UK hardcore punk scene. Fuck the rock star bullshit. They keep it real.

70 MEGADETH
MY LIFE STORY The nuts and bolts of the man behind the ginger mane.

74 FEAR FACTORY
SPANISH INQUISITION Our Cardinals go to work on the returning tech metallers.

76 BLACK SABBATH
STORY BEHIND THE ALBUM The inventors of the thing we call heavy metal. This is everything you need to know about the creation of the classic album *Paranoid*.

90 ROB ZOMBIE
METAL DETECTOR The horror rocker's back catalogue gets a scrutineering.

WHAT'S ON YOUR FREE CD? P. 32

REVIEWS
UNDER THE HAMMER THIS MONTH!

DIMMU BORGIR
p82 Have Norway's extreme metal overlords gone too far?

BRING ME THE HORIZON
p85 The band you love to hate rip your preconceptions apart.

BLOODSTOCK FESTIVAL
p102 Twisted Sister and Gojira destroy Derby.

PLUS! APOCALYPTICA / KILLING JOKE MURDERDOLLS / GUNS N' ROSES

Subterranea
TALES FROM THE DARK SIDE

Enslaved
p120 Norway's progressive metallers transcend their roots once more.

UNEARTHLY TRANCE
p124 Occult doomsters prepare for the end of the world.

HOLE IN THE SKY
p136 Autopsy, Venom, Ihshan and Watain raze Bergen

PLUS! THE ROTTED / FUKPIG / MELECHESH / ÅRABROT / US CHRISTMAS

80 HAMMER MERCH LOOK BAD-ASS AND BE THE ENVY OF ALL YOUR MATES. YOU'LL HAVE MORE SEX TOO! PROMISE.

THE DARK LORD SPEAKS....

WE ARE WINNING.

Giving the Gregory family, who started Bloodstock, their birthday cake

It's a triumphant time for the music we love when the mighty Iron Maiden debut at number one in the UK and chart in 20 other countries, when returning supremos Disturbed make it into the UK top ten, and when Avenged Sevenfold – fresh from falling to the depths of personal loss – pull themselves up by the bootstraps, earn a chart-smashing number one record in the States, and then courageously strike out for a massive tour that'll be storming our way in the next few weeks. Cause for celebration? You bet it is. Read all about how they rose from tragedy to triumph, faced some serious demons out on the road and kicked their asses all along the way on page 44.

It isn't all about the big US bands, though. Bring Me the Horizon, anyone? Love them or loathe them with the white-hot passion of a thousand burning suns, their new album is undeniably heavy as hell, and as this month's massive feature reveals, they aren't taking any shit. And we think you'll find people like Obituary, Gojira and Fear Factory tend to agree. Turn to page 50 for a face-to-face and trial-by-jury with metal's unlikely antiheroes.

And to all of you who, like us, are still suffering a mighty bangover following the 10th birthday of the UK's mighty Bloodstock festival, we loved partying with you. OK, hands up: whose breath wasn't taken away by Opeth's stunning Rainbow cover, or indeed Devin Townsend's truly showstopping performance? *It's all about the click tracks!* Happy birthday, Bloodstock, we love you. Here's to another 10 years of fighting the good fight.

It isn't all good news this month, though. There's a reason why Behemoth couldn't make it out to Derby. All of us at *Hammer* were shocked to hear of Nergal's unfortunate health developments, and that the rumours were indeed true. A truly ferocious frontman and a marvellously intelligent human being, if anyone can pull through this then he can. Our thoughts are with him and his family during this difficult time. His personal strength and his defiant words are a horn-conjuring inspiration to us all.

STAY METAL!

At the ugly convention 2010

EDITÖR

More at ebook-free-download.net or magazinesdownload.com

Grave Digger

The Clans Will Rise Again

THE POWER METAL WARLORDS' BATTLE CRY ECHOES THROUGHOUT THE SCOTTISH HIGHLANDS!

STRICTLY LIMITED EDITION FIRST PRESSING DIGIPACK INCLUDES BONUS TRACK!

ALSO AVAILABLE AS A DELUXE BOX SET INCL. PENDANT AND AS A DOUBLE COLORED VINYL GATEFOLD EDITION: WWW.NAPALMRECORDS.COM

RELEASE DATE: 04.10.2010

REVOLUTION RENAISSANCE - TRINITY

MELODIC POWER METAL FROM FORMER STRATOVARIUS MASTERMIND TIMO TOLKKI!

RELEASE DATE: 27.09.2010

IRON FIRE - METALMORPHOSIZED

100% PURE DANISH POWER METAL!

STRICTLY LIMITED EDITION FIRST PRESSING DIGIPACK INCLUDES 2 BONUS TRACKS!

RELEASE DATE: 04.10.2010

NAPALM RECORDS 15 YEARS OF CONQUEST

hmv hmv.com

iTUNES

ORDER ONLINE TODAY AND RECEIVE A FREE 17-TRACK COMPILATION CD FEATURING A PREVIEW OF THE LATEST FROM NAPALM RECORDS: WWW.NAPALMRECORDS.COM

Jaldaboath

The Rise of the Heraldic Beasts

BRITISH HERALDIC TEMPLAR METAL FOR FANS OF ALESTORM & MONTY PYTHON!

RELEASE DATE: 27.09.2010

"YE GODS! JALDABOATH JANGLES MY GIBLETS MOST JOVIALLY! THIS RECORD MAKES ME WANT TO BASH MY BISHOP 'TIL IT TURNS BLUE! SALLY FORTH!"

"ALBUM OF THE YEAR, HANDS DOWN!"

CHRIS (ALESTORM)

METAL HAMMER

HOT SHOT

THIS MONTH'S PICTURE WORTH A THOUSAND HORNS

ALICE COOPER

THE LONDON DUNGEON, LONDON

"So Alice Cooper announced that he was holding a night of auditions for freaks to appear at his upcoming Halloween shows at the Roundhouse in London. What else would you expect? The room in the dungeon was incredibly gloomy. I was trying to avoid the broken glass, dead foetus dolls, knives and other bodily fluids which were much in abundance. At one point as one of the freaks was mutilating themselves, I had to leap backwards to avoid a fountain of squirting blood heading towards me, only to impale myself on a spike attached to a mantrap fixed on the wall directly behind me. Hoping it was only a flesh wound, I gamely carried on shooting. When I left I noticed I was covered in droplets of blood and cobwebs. Just another day at the office!"

PHOTOGRAPHER:
KEVIN NIXON

More at ebook-free-download.net or magazinesdownload.com

Nose straws: they're gonna be huge next year
...and the *Hammer* workie never put Paramore on the office stereo again
The Atkins diet just wasn't for everyone

Nergal vows to beat his illness and come back stronger than ever

"I WILL FIGHT"

BEHEMOTH FRONTMAN RESPONDS TO BOTH LOVERS AND HATERS IN THE WAKE OF CANCER DIAGNOSIS.

Behemoth's Nergal has responded to the to the overwhelming response to the news of his diagnosis with leukaemia. Many people have even offered to set up benefit shows in honour of the frontman (born Adam Michał Darski), whose cancer is at an advanced stage and will need a full bone marrow transplant.

Nergal said: "I haven't intended to manifest myself in any way and, especially at this stage, to share my feelings or any other news with the world for obvious reasons. It is simply too early for it. But it was YOU who provoked me to say a few words. Regarding my personal low opinion of humankind, I'm shocked by the reaction to my illness. I actually expected NOTHING yet received feedback which surpassed all expectations... You are a gigantic indestructible army that truly inspires me in this difficult time. The fact is that a fight with this illness is going to last for many months. Most of this time I will spend in hospital and I will go through various psychophysical states. If you know the history of Behemoth you also know we achieved everything by hard work and a steely determination... I am sure I will get out of it stronger than ever."

Nergal reassures fans that Behemoth will not be going on hold, though all touring plans have been postponed. The video for *...Alas, Lord Is Upon Me* has already been doing the rounds on (good) music channels, directed by Dariusz Szermanowicz and Grupa 13, who worked with the Poles on *Ov Fire And The Void* and *At The Left Hand Ov God* videos. The band have also just finished their DVD project, *Evangelia Heretika*, which is a three-disc bonanza, "a real encyclopaedia of Behemoth," with nearly five hours of footage and a bonus audio CD, due out in November via Nuclear Blast Europe.

Also due are reissues of the EPs *Conjuration* and *Slaves Shall Serve* together as a double disc with new artwork, bonuses, liner notes and so on – due early in 2011 via Peaceville. The official Behemoth webstore is also live at www.behemoth-store.com with many exclusive lines. This may sound busy for a man with advanced stages of cancer, but Nergal has become one of the most prolific artists in extreme music: he started playing guitar at the age of eight and as well as nine studio albums with Behemoth (and numerous EPs) he has contributed to music from Hermh, Nile, Damnation, Vader, Sweet Noise, Mastiphal, December's Fire, Mess Age, Corruption, Hangover, Ex Deo, The Wolverines and Hefeystos.

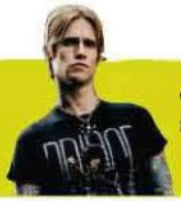
On August 7, Behemoth were forced to cancel their Finnish

Fans wanting to help out, register for the marrow program, or have questions on running a marrow drive may contact the organisation Music Saves Lives – email iCare@musicsaveslives.com or visit them at www.musicsaveslives.org.

ROBIN NEDA

"I like the idea of the band writing and putting out one song a month" ROB ZOMBIE'S RESPONSE TO THE DEATH OF THE MUSIC INDUSTRY

More at ebook-free-download.net or magazinesdownload.com



28,000 Number of copies of Buckcherry's *All Night Long* sold in week one. The new album from the Californian rockers also debuted on the Billboard chart at number 10.

40 Acts playing aboard the cruise ship on the 70,000 Tons Of Metal festival, including Amon Amarth. It sails from Miami to Cozumel, Mexico on January 24, returning four days later. For more info and full lineup go to www.70000tons.com.

"I EXPECTED NO RESPONSE, YET RECEIVED FEEDBACK WHICH SURPASSED ALL EXPECTATIONS"

NERGAL

Sonisphere performance as well as Bloodstock a week later due to "health issues". Nergal was rushed to the Gdansk Medical University Hospital to receive treatment for the undisclosed illness on August 8. At the time he posted a short message on the band's website explaining that the "multi-stage treatment" for his condition can take up to "several months" to complete. On August 24 Nergal was diagnosed with leukemia. His fiancée, Dorota Rabczewska, (aka Doda) offered to donate her marrow, but was turned down as hers was not a close enough match.

Since the band's inception in 1991, Nergal has become no stranger to controversy: In March this year he was held on trial in Poland for publicly denouncing religion by ripping up a Bible onstage in 2007, for which he faced up to two years in prison (insulting the Roman Catholic Church, which is a crime in Poland). Luckily, charges were dropped in June 2010. Nergal, saying freedom of speech should come before religion, said he didn't mean to offend. After the September 2007 incident, Ryszard Nowak, head of the All-Polish Committee for Defense Against Sects, sued Behemoth for promoting Satanism. The band were later picketed at various US shows while supporting Lamb Of God by religious groups who had doubtless heard of his Bible-tearing antics.

Many of Nergal/Behemoth's detractors from the religious world have suggested that the anti-theist misanthropist is getting his punishment from God. To this, Nergal comments: "Opinions suggesting I might come closer to God or abandon my ideals and grovel to the only correct world view in this country not only surprised but also frightened me. This is a typical example of supporting one's own views by preying on someone's misfortune. 'He fell ill so he will convert to Christianity, he will discover the religion he fought against is actually close to him'... The idea that I will change my opinions, priorities, and values as a consequence of my illness sounds as if someone regards my head, and not my body, ill. Suggesting I might convert is ridiculous."

Despite his own search for bone marrow, he has directed everyone to raise awareness generally and not for his own specific situation.

TO LEARN MORE ABOUT HOW YOU CAN REGISTER TO DONATE BONE MARROW, GO TO: WWW.MARROW.ORG

RANDY BLYTHE – LAMB OF GOD

LOG'S FRONTMAN SPEAKS OF THE IMPORTANCE OF REGISTERING TO DONATE BONE MARROW

"BEHEMOTH fans, I talked to Nergal last night. He's just finished first round of chemo – he is in great spirits, just recovering. Positive thoughts! Nergal is in need of a bone-marrow transplant to fight the leukaemia he was recently diagnosed with. In light of this he wants to remind everyone about the need to be on the marrow registry. The more people get tested and donate, the more of a chance for life there is for him and other people in the same situation."

BUZZ

FRESHLY CUT PIECES OF NEWS!

Canada's Protest The Hero are recording their third album. Frontman Rody Walker says: "Arif isn't writing the lyrics – I've taken over. It sucks! The lyrics and themes aren't as complex as our past efforts but the sound is more progressive. Once we just tried to write the fastest, heaviest album we could; the new one is concentrated on complexity and dynamics." It's due in early 2011.

In issue 209 we used a cover-line that was insensitive to David Draiman's considerable personal losses. Sincere apologies, no harm intended.

C*NT OF THE MONTH

AXL ROSE

It was a no-brainer choosing this month's cunt. Axl Rose has made a career out of showing up late and cutting sets short. At Reading he was over an hour late and utter bollocks when he did grace the stage; in Dublin he walked off when people threw bottles. Surely GN'R have burned bridges with anyone who hoped they'd enjoy their favourite rock band again. Don't worry if you're late for their arena shows next month – it won't be later than Axl.

Architects: building the perfect beast

DESIGN FOR LIFE

ARCHITECTS READY NEW 'COMMERCIAL' ALBUM

Architects are one of the fastest-rising British bands of the last 10 years. After 2009's *Hollow Crown*, the Brighton band are already busy on its follow-up, *The Here And Now*, due for release via Century Media early in 2011. Guitarist Tom Searle gives us a first impression:

"I was thinking about how people have a lot of problems and shit to deal with," he says, "and I'm guilty of focusing on those problems and not the positive stuff. I'm worrying about the past or the future and not living in the here and now. The title reminds me to enjoy what we're doing."

"WE'VE ALWAYS EXPLORED THE MELODIC SIDE OF ARCHITECTS"

TOM SEARLE

The band release a single, *Day In Day Out*, on September 27.

"The single is tied up with that idea," he says. "It's about being in a band and doing the same thing all the time."

Rumours have been abound that Architects have created a markedly commercial album.

"It is pretty different," he admits. "It's more melodic. But through all our records we've progressively explored a more melodic side of our band. I play it for people and they say, 'This isn't that different.' There's still a lot of heaviness, aggression and downtuning. At the same time there are more rock songs."

He adds that the band were very conscious of erring away from the metalcore screaming verse/sung chorus structure. What inspired the shift?

"We're listening to less heavy stuff," he explains. "That's had an obvious effect. We like Coldplay... not that the album sounds like Colplay. Pink Floyd, Sigur Rós, Jimmy Eat World... It's our love for commercial music. I find myself listening to more and more music that fills arenas like Muse rather than Converge – even though we still love Converge. We're just two years older and listening to some different stuff."

Any favourite tracks?

"*Learn To Live* is pretty pop for us. It'll probably annoy a bunch of people but it's not like Fearne Cotton's not going to be playing it any time soon. I love the vibe: it has loads of energy and some classic Architects stuff on there.

"I also love *Year In Year Out* which Greg Puciato from Dillinger Escape Plan sings on. It's down-tuned and heavy, and it carries on the same theme as the first track. It's also my favourite ending to a record I've done."

The band will also be releasing a tour DVD of *Hollow Crown*.

ARCHITECTS TOUR THE UK IN OCTOBER. *THE HERE AND NOW* IS DUE EARLY 2011 VIA CENTURY MEDIA RECORDS

"Unbelievable!" **BLIND GUARDIAN VOCALIST HANSI KÜRSCH ON *AT THE EDGE OF TIME* REACHING NUMBER TWO IN GERMANY.**

1 Bonus tracks on the Japanese edition of Spiritual Beggars' *Return To Zero* album. The Swedish band feature Arch Enemy's Michael Amott and Sharlee D'Angelo, with new vocalist Apollo Papathanasio.

26 Number of tracks on godfather of shock-rock Alice Cooper's *Theatre Of Death – Live At Hammersmith 2009* DVD, due for release on September 28.

HOLY GRAIL

THE MONTH'S MOST HALLOWED MERCH

Slipknot 1

Their headline set at Download in 2009 went down in metal history and was all caught on tape to be released on DVD on September 27. *(sic)nesses* captures the full set, along with a 45-minute film that captures Slipknot on the road on the All Hope Is Gone tour and music videos from their catalogue.

Enslaved 2

New album *Axioma Ethica Odini* is now available via Indie Recordings. There is also a "very exclusive package" of the album which will be strictly limited to 3,000 copies. The edition includes the full album on CD, cover-mounted inside a seven-inch gatefold with booklet. The vinyl includes new recordings of *Jotunblod (Doom)* and *Migration*.

Opeth 3

The Swedes have just released *In Live Concert At The Royal Albert Hall*. A limited box set includes four LPs of the show in full. The vinyl is housed in white poly-lined inner sleeves with exclusive artwork, numbered lithograph with artwork designed by Mikael Åkerfeldt and longtime Opeth artist Travis Smith, and a 20-page booklet that chronicles the event in photos.

SHIT HAPPENS ON TV!

EVERY TIME I DIE LAUNCH THEIR OWN ONLINE TV SHOW

Vans are hosting *Shit Happens*, a TV series based around the on- and off-stage, antics of US hardcore metallers Every Time I Die. Due to the success of 2003's *At Home With Every Time I Die* (released with *Hot Damn!* in 2003), the *Shit Happens* home video (2006), *The Dudes And Don'ts Of Recording* (released with *The Big Dirty* deluxe edition in 2007) and *Party Pooper* (released with *New Junk Aesthetic* special edition in 2009) the band have teamed up with Space Monkey Productions to create a weekly 10-minute TV show that provides people with a view into the band's madcap lives.

Many bands have hosted webisodes of studio activity or tour videos, but this is the first series – 12 episodes – of professionally shot and cut TV for the internet. And as the creators at Space Monkey admit, Every Time I Die are the perfect band – as the first episodes show: the band just are very funny. Anyone who has seen any footage of the band or met the band will know this.

"This isn't the Every Time I Die concert, it's just us being idiots," says bassist Josh Newton.

Frontman Keith Buckley adds: "Filming the show and these serious interviews is boring... if I want to see the show I'll go to the show."

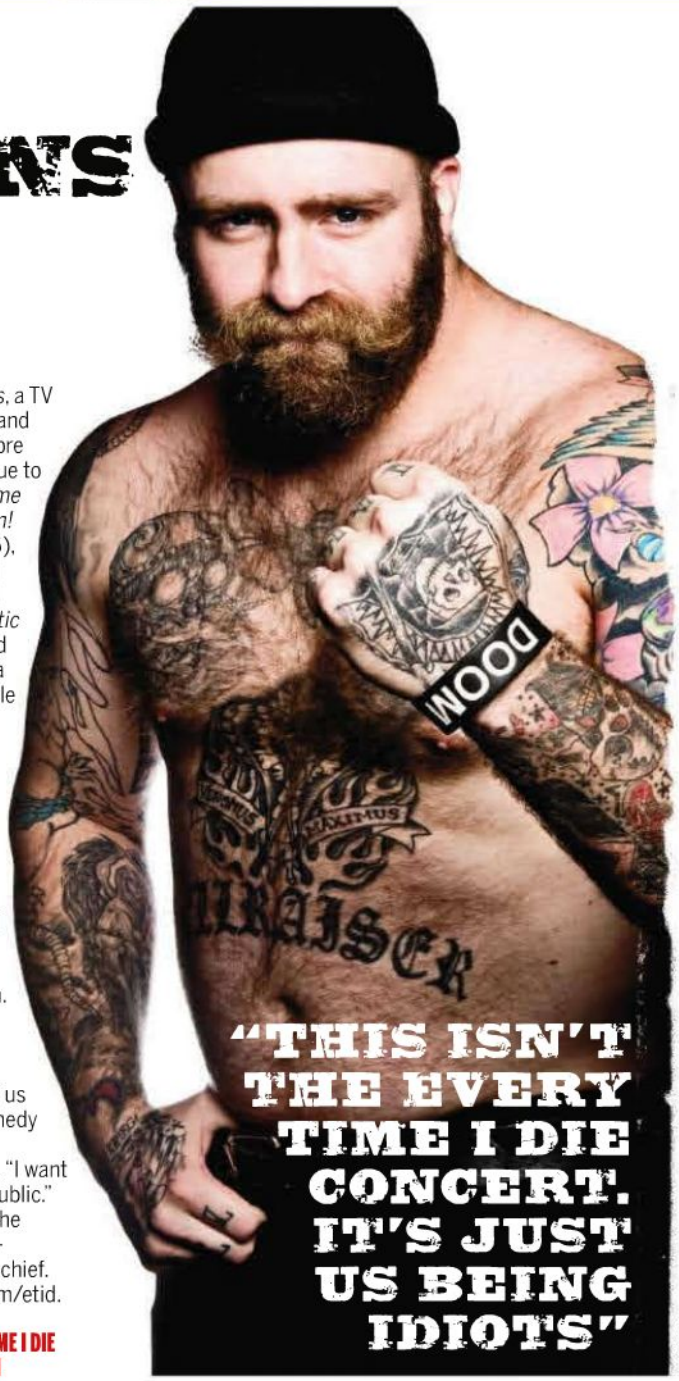
Burly guitarist Andy Williams says: "Each of us are our own favourite comedians, and our comedy style comes from us laughing at each other."

"There's no smoke and mirrors," says Keith. "I want to see dudes do stupid stuff they can't do in public."

And this is just what you get: the drinking, the tattooing, the vomiting, the burning, the body-slamming and all the other miscellaneous mischief.

Watch the madness at http://www.vans.com/etid.

***NEW JUNK AESTHETIC* IS OUT NOW VIA FERRET. EVERY TIME I DIE ARE ON TOUR IN THE UK NOW AS PART OF HELL ON EARTH**



ESTER SEGARRA

HAMMER STEREO

METAL TESTED WITH THE KIND HELP OF... MONITOR AUDIO

WHAT'S ANNOYING *CLASSIC ROCK* THIS MONTH!

BRING ME THE HORIZON – THERE IS A HELL...	BRING ME THE HORIZON – THERE IS A HELL...	ENSLAVED – AXIOMA ETHICA ODINI	BRING ME THE HORIZON – THERE IS A HELL...	JETTBLACK – GET YOUR HANDS DIRTY	ALICE IN CHAINS – BLACK GIVES WAY TO BLUE	HYPNOS 69 – LEGACY	KILLING JOKE – ABSOLUTE DISSENT
"Progressive, intelligent and as vicious as a compass to the eyeball"	*"Heavy metal whipping boys return with another reason to change our minds"*	*"So impassioned and elevating it makes me want to burst out my skin"*	*"Brit metallers throw everything and the kitchen sink at album three. Awesome!"*	*"Caught these guys at the Boardmasters festival and was instantly hooked!"*	*"Still an album jammed in my CD player a year after its release"*	*"Tull gets a lift in Jimi Hendrix's motorcycle sidecar with the licence plate 'SABBATH I'"*	*"So classic, so groundbreaking, and so very fucking brilliant"*
TERRY BEZER *Online Egghead*	JAMES GILL *Lord Fundle-Ray*	JONATHAN SELZER *Rev-Überlord*	CAREN GIBSON *Heartless Bitch*	VANESSA HARDS *Thesaurus Rex*	LEWIS SOMERSCALES *Pencil Twat*	JAMES ISAACS *Karma To Burn*	ALEXANDER MILAS *Space Lord M'fucker*

"It won't happen for at least a year because I've got my tour and an album to do" OZZY ON A SABBATH REUNION

More at ebook-free-download.net or magazinesdownload.com

6 Number of metal drummers in the top 20 of *Rhythm* magazine's online poll: the greatest drummer of the last 25 years. 38,000 people voted Joey Jordison number one. Others included Mike Portnoy, Nicko McBrain, Brann Dailor and Josh Freese.

50,000 Number of people Hammerfall played to at Sonisphere in Stockholm. After their set, the Swedish power metallers decided to play a couple more tunes at an aftershow party in town later that same night.

BUZZ

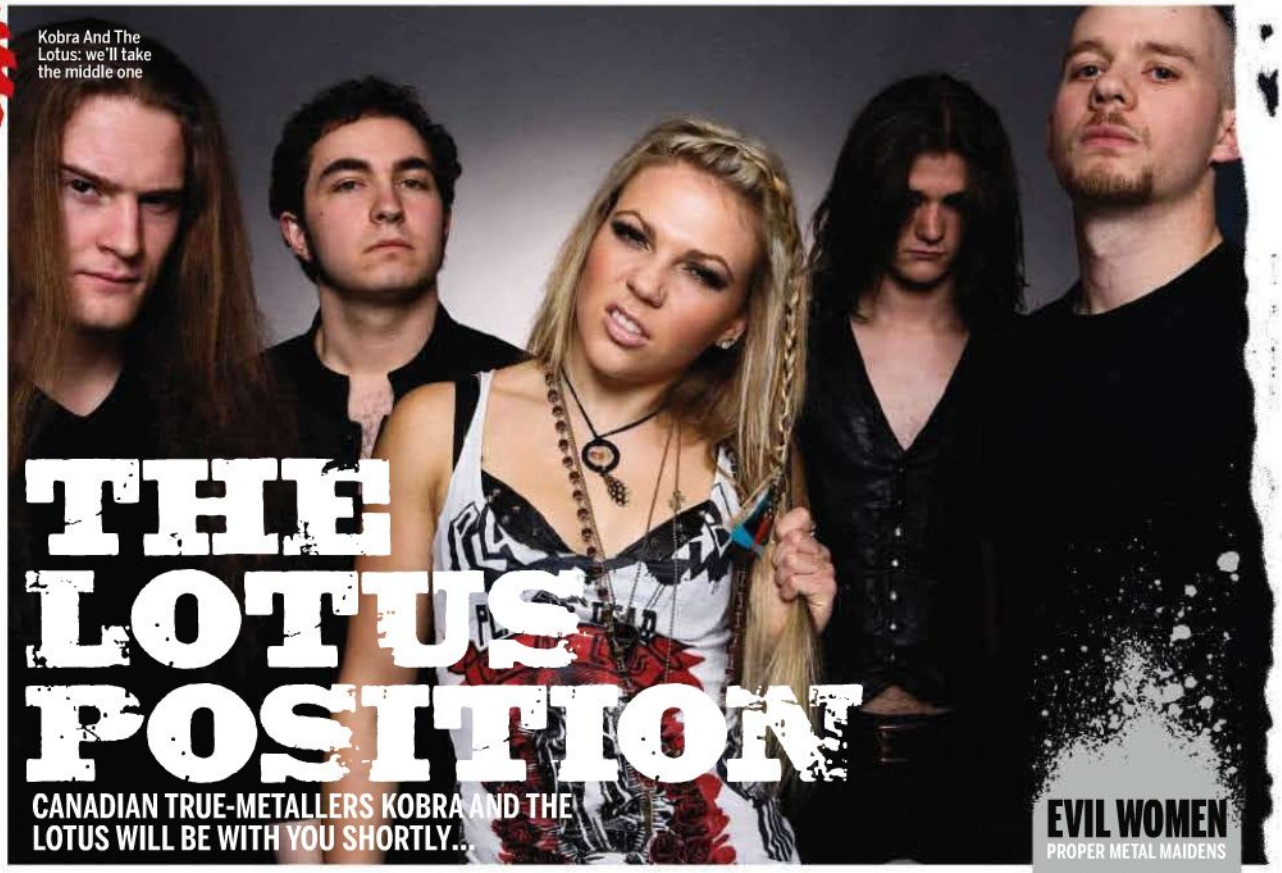
FRESHLY CUT PIECES OF NEWS!

My Ruin's new album, *Ghosts And Good Stories*, is available now via iTunes. You can download a free track at http://tiefdruck-musik.de/en/2010/08/13/kosten loser-download-von-long-dark-night/. You can also check out the new album advert on YouTube.

One of the best post-hardcore albums *Hammer* has heard recently is from LA crew LetLive, called *Fake History*. Released earlier this year, the band have yet to visit our fair isle, but after an album review on the Hot Topic *Metal Hammer* Podcast many listeners gave positive feedback. They tour the US until the end of the year and plan to be in the UK with Your Demise in early 2011.

DEEP THROAT

Maybe it's just wishful thinking, but we reckon Rob Zombie is long overdue a UK visit seeing as he hasn't toured here since the Romans killed all the druids in Wales. Bastards. Anyway, so with a nice gap in his diary, might the cat in the hat be on his way to Blighty some time in 2011? We beg you, Rob!



Kobra And The Lotus: we'll take the middle one

THE LOTUS POSITION

CANADIAN TRUE-METALLERS KOBRA AND THE LOTUS WILL BE WITH YOU SHORTLY...

Canada has given us such great new music in the last 10 years. Whether it's 3 Inches Of Blood, Cancer Bats, Billy Talent or Protest The Hero, America's hat is a bubbling volcano of talent. And female-fronted metal crew Kobra And The Lotus are yet another stellar new band who are making global waves.

Formed in late 2008, they released their debut album, *Out Of The Pit*, in Canada in March 2010, but got picked up by many US-based internet radio stations and the buzz started to spread. The band have since played all around the world supporting the likes of Primal Fear, Stratovarius and Praying Mantis with their future-retro melodic metal. The band have risen so fast that they hardly had time to introduce themselves...

"Part of the initial idea was to find a way to revive the concept of British heavy metal, only this time with a female front," explains frontlady Brittany Paige. "It was also a goal to find the core of what we wanted to express as musicians. We all came from a broad spectrum of musical backgrounds and all have a passion for metal. Our sound is essentially the marriage of our styles inside of this genre."

"There are always new goals to attain and sounds to nail. We are still a work in progress, trying to move our sound forward. We are still embracing different genres of metal and trying to distinguish ourselves as not just part of a revival but something new."

Brittany modestly admits that the band never expected to grow so quickly after their inception. They just set out with a good work ethic and a canny sense of putting what they already knew to work for them. Again modestly, she admits that it's been a steep learning curve for the Canadians.

As for inspiration, it's not difficult to hear that some of the biggest and best names in metal are driving the Kobra sound: from the best of the 80s through Iron Maiden, Megadeth to modern classics like Arch Enemy, Iced Earth and even Avenged Sevenfold. The mix is broad but always metal. But one of Kobra's signatures is the very obvious involvement of classical music: sonically and stylistically.

"Metal and classical music go together so well because they are both beautiful!" she says. "They fit together because they share the same appreciation of music and composition; metal is just expressed in a heavier way. Both are as much about the music and instruments, as they are about the vocals and both are about the power of the metronome! The songs tell a story and paint a landscape that has depth, contrast and colourful musicality."

> **"WE WANTED TO REVIVE BRITISH HEAVY METAL, BUT WITH A FEMALE FRONT"**
> BRITTANY PAIGE

And don't expect some wimpy girly vocals and a few guitars low in the mix; Kobra's sound is proper metal and defiantly so.

"We always had an idea of wanting to play at metal festivals more than being a top-40 band," she says. "We have never taken into consideration what might be popular; we write what we want to play. We have no control over whether people will like it or not, we just know that we love creating music and taking it to the world."

In keeping with their music, their lyrics are as metal as the riffs, "exposing a lot of dark things going on in the world".

Kobra And The Lotus play Hard Rock Hell IV in Prestatyn in December.

***OUT OF THE PIT* IS OUT NOW VIA SONIC UNYON**

EVIL WOMEN

PROPER METAL MAIDENS

ANGELA GOSSOW, ARCH ENEMY
The most brutal female voice in metal. End. Of.

TAIRRIE B, MY RUIN
One of metal's true survivors after an horrific car crash in which she almost lost her arm.

VIVIAN SLAUGHTER, GALLHAMMER
"I wanted to express the mental instability and mental cruelty which a girl has. We are not wearing that dress." Can we get your phone number please, Vivian?

DORO PESCH
In 25 years of heavy metal, she's sung with Lemmy, Saxon and Blaze Bayley.

LITA FORD
The woman who was never to be pictured without a guitar. Usually her beloved BC Rich Warlock. Truly metal as fuck.

"My favourite metal bands are Mastodon, Crowbar and Skindred" JADA PINKETT SMITH, WILL SMITH'S WIFE, SINGER OF WICKED WISDOM

21 The number of dates on Dave Mustaine's book tour. Dave has just released his autobiography, *Mustaine: A Heavy Metal Memoir*, out now via HarperCollins.

162 Seconds of video on the *Shropshire Star* website of Judas Priest guitarist KK Downing talking about the golf course he designed. Go to www.shropshirestar.com/sport/golf

MIXING DESK

In the studio with...

CHILDREN OF BODOM

ETA EARLY 2011

CHILDREN OF BODOM RETURN WITH THEIR SEVENTH ALBUM. WHERE DO THEY GO NEXT?

Children Of Bodom have – on average – produced an album every two years for the last 14 years. Incredible when you consider frontman Alexi Laiho is still only 31 years old. The follow-up to 2008's *Blooddrunk*, the as yet untitled album is due in early 2011.

"It's not quite complete yet. We got the ground tracks all recorded and pretty much set up the guitars so I just have to go back and look at the guitar stuff. We've got two weeks of the rhythm guitars and keyboards and another two weeks for the guitar solos and vocals."

Bodom have strayed very little from the template they set up in the middle of the decade. Is it time to try something new?

"No," says Alexi baldly. "We're not going to start doing this emo-type shit, ha ha ha! [Producer] Matt Hyde [Slayer, Monster Magnet] seems to know what he's doing. It's the first time we've really used a proper producer.

"We were prejudiced against the idea of a producer. We figured that we have gotten this far without one... Our management said we should use one so we picked one just to shut them up, but it turned out to be a good idea. We're not doing anything different from what we usually do."

Short of "making the best COB album ever", Alexi admits that there was no real plan sonically. He does however say that he has tried to push his signature guitar work forward. As any Bodom fan will know, Alexi has some of the best chops in the game, but as he admits he is focusing on the musicality of his playing and less on the technique.

"Slash does solos that people can sing along to," he says. "Teenage girls who don't know anything about the guitar can still sing along. And his leads serve the song, and that's what makes a good guitar player. And that's what I'm trying to do."

Being so early in the recording process, is there anything Alexi can reveal about the song titles or lyrics?

"The lyrics and song titles are always the last thing I do [when writing an album], so I guess that'll be a pain in the ass when the time comes. It's quite a personal process, just bouncing negative feelings around. That's where I search for inspiration: anger and depression. The funny thing is that once you're super-pissed off, that's the ideal time to write lyrics. And it doesn't have to be something major that pisses you off. You could be pissed off at a traffic jam, or you hit your arm on a wall... anything. I'm at my strongest when I'm angry.

> **"WE ARE NOT GOING TO START DOING THIS EMO TYPE SHIT! HA HA HA!"**
> ALEXI LAIHO

"If I feel like things are too good for me right now... I think subconsciously I just go out and look for trouble, and that's what's happened a lot. I'll do anything for the music, I don't give a shit. You have to love the music, and sometimes the music really doesn't love you. But I would do fucking anything for music."

Well, let's hope Alexi is really really ticked off, then.

The self-proclaimed Wild Child says that most of the recording was done in Finland, with only the vocals done in LA at Matt Hyde's own studio. So but why not record the whole thing in LA?

"As much as I love Los Angeles, it's the last fucking place I wanna record my album, man!"

THE AS-YET-UNTITLED ALBUM WILL BE OUT IN EARLY 2011

BUZZ

FRESHLY CUT PIECES OF NEWS!

Alexisonfire have begun recording their hotly anticipated EP *Dog's Blood*, which will be on sale when they tour the UK from November 4. Guitarist Wade MacNeil says: "We recorded it all in two days. They are all heavy, fast-paced songs. There's three new songs and one instrumental that was left over from *Old Crows/Young Cardinals*." The winter tour will be their final dates of this album cycle. While *Old Crows...* didn't reach number one in Canada as its predecessor, *Crisis*, did, the band improved their chartings in the US and the UK.

Chimaira have started work on the follow-up to last year's *The Infection*. They recently announced that they'd begun the writing process. This comes in the wake of the band cancelling their UK tour in Sept/Oct. Say the band: "Due to an acute illness, we must cancel our UK tour. The band was looking forward to the shows, especially coming off a successful run in the US. Health comes first, as it should for us all. Sorry to those who planned on attending, but as the Governor of California once said, 'We'll be back.'"

"No one ever quits or gets kicked out of Black Label Society" ZAKK WYLDE ON CRAIG NUNENMACHER QUITTING BLACK LABEL SOCIETY

More at ebook-free-download.net or magazinesdownload.com

SEX, BLOOD & ROCK 'n' ROLL

SUCK

THE MOVIE

STARRING ALICE COOPER · MALCOLM McDOWELL · JESSICA PARÉ · IGGY POP · ROB STEFANIUK · MOBY · HENRY ROLLINS

'VAMPIRES MEETS GUITARS MEETS AWESOME.'
GOREZONE

'A ROCK/VAMP SHOCKER DRIPPING WITH CULT POTENTIAL'
METAL HAMMER

'A HILARIOUS ROMP THROUGH A WORLD WHERE ROCK 'N' ROLL, COMEDY AND VAMPIRES COLLIDE TO BLOODY GREAT EFFECT'
KERRANG!

UNIVERSAL © 2010 Universal Studios. All Rights Reserved.

PRE-ORDER NOW!

amazon.co.uk

ON DVD & BLU-RAY 18TH OCT 2010

indi VISION a different perspective

facebook.com/indiVISIONOfficial
http://www.facebook.com/suckthemovie

Follow us @indi_VISION

Free Super Saver Delivery and Unlimited Free One-Day Delivery with Amazon Prime are available. Terms and Conditions apply. See Amazon.co.uk for details.

BAPTIZED

Baptized In Blood (left to right): Josh Torrance, Nick Bertelsen, Johl Fendley, Matthew Harris

"Johl, our frontman, calls me and says, 'Hey man, I'm having a baby,'" explains guitarist Josh Torrance. "I'm like, 'That's awesome!' but he said, 'I can't tour for the first six months after the baby's born. At the time I had all my eggs in the band basket. While I didn't quite quit the band I did go back to school and try to prepare some sort of backup plan for my life."

And so goes the near death-knell of a band we're so glad survived. Baptized In Blood have overcome all obstacles to take their truly innovative sound to the world from their home in London, Ontario, Canada. The earnest tone of the guitarist as he explains how the band almost called it a day seems at odds with the genesis of the band which was little more than a drunken idea to "have some fun".

"Back in 2004 me and the rest of the guys in the band – who were all in other bands at the time – were talking about starting a metal band just for fun, the whole point being to make it as ridiculous as possible and not have any limitations."

And they did. It seems that so often the fun projects turn out to be the ones that resonate with people and end up becoming the main operation. Maybe it's because when you don't care or you're not trying, it's more honest and natural than something so contrived.

"I was in a pop punk band, our old singer and drummer were both playing in a different emo/screamo band and our bassist was in a hardcore band," he goes on. "We got into Dragonforce as they started to become popular and that influenced us. Also things like In Flames and Black Dahlia Murder – which still influence us now – inspired the sound. There are also more punk rock bands like Strung Out and Lagwagon, and even the 80s rock'n'roll stuff like Mötley Crüe, that have influenced us."

"A punk rock background brought us into the metal world with more of a lighthearted – not so serious – take on ourselves and our music. Everything we do is based around fun."

And with that, little else need be said save a quick and gushing description of the glorious result of Matthew Harris, Johl Fendley, Nick Bertelsen and Josh's anti-toil: Imagine if Lamb Of God and Hatebreed decided to give Dragonforce and All That Remains a run for their money with lyrics about girls and little else, and you're getting close. It has instrumental sass and flare but it's still unrelentingly brutal vocally with no flimsy pop choruses.

"We always tried to outdo ourselves," he says. "Especially with the guitars and the drumming; we just try and make it more ridiculous."

And the artwork, which depicts a great white shark chomping on their very 80s retro logo (à la Parkway Drive et al) also lets you know what you're getting yourself into.

"We were pondering the cover for a few weeks," Josh admits. "Then the guy designing it sent us the picture of the shark and we were like, 'Yes! That's

More at ebook-free-download.net or magazinesdownload.com

IF YOU THOUGHT MÖTLEY CRÜE, LAMB OF GOD, DRAGONFORCE AND HATEBREED WAS AN INCONGRUOUS SET OF INFLUENCES, JUST WAIT 'TIL YOU HEAR BAPTIZED IN BLOOD!

IN BLOOD

HOT METAL

NEW RIFFS, FRESH FROM THE FORGE!

"WE PLAYED AT 2PM IN FRONT OF 12,000 PEOPLE: FISTS PUMPING, CIRCLEPITS..."

awesome! The shark is aggressive but it's also really cool – it's a party shark."

You get the picture.

As Josh explains, the band went from zero to hero like Alice drinking the phial of potion (or was it eating the cake?)

"The very first show that we played was a metal and punk show here in London, Ontario called Aggression Fest. It was packed already because of the 30 other bands on the bill, so we played to a full house. Kids were just going ape shit when we played. The shows right after that were opening for bands like Black Dahlia Murder, Corrosion Of Conformity and Strapping Young Lad. Once again, it was always packed – it just kept happening."

The band soon realised that their 'fun' sideproject had become bigger than any of their previous or other projects and Baptized In Blood became their main pursuit. As well as supporting some of the best North American bands, the band reached a career high when they played at Canada's Montreal Heavy MTL fest.

"We played at two in the afternoon but there were 12,000 people watching," he says with quiet pride. "It was a huge step up for us. We'd never done anything like that. The reaction was just awesome: fists pumping, circlepits... It was a real honour."

WTF?

FROM
London, Ontario, Canada

THEY SOUND LIKE
A massive party remix of Lamb Of God and Dragonforce. And Mötley Crüe.

FIND OUT MORE
www.myspace.com/baptizedinblood

The band will be on tour with Hatebreed and following that with 36 Crazyfists. And, as Josh promises, they'll be bringing the dirty to the UK for the first time next year.

Josh plays down the fact that the band have clearly discovered a fresh creative spring, a source people are thirsty for. So much hardcore and metal is poh-faced and self-serious while a lot of rock is hollow self-parody. This combination of the two is a perfect antidote: it's heavy like metal, aggressive and like hardcore and makes you want to leap, jump and party like the rock anthems of the 80s. And the lyrics to songs like *Up Shirts Down Skirts*, *Dirty's Back* and *Last Line Lady* fit so well on the dancefloor:

"Johl was working in a sandwich chain here in Canada and this super-hot chick came in, got her food and walked out. He was just staring at her ass, and that's where the line, *'Come back baby, I want to watch you go away again'* came from."

"I love *My Salute*," he says. "It has a more thrash-type feel, a bit more serious. It's a big middle finger to The Man and it's fun to play live."

"*Dirty's Back* is a response to Justin Timberlake bring sexy back," he says with a smile. "It's all in good fun. The lyrics sound like a joke, but it's exactly what we're like in real life."

We bet it is, you dirty little bastards...

***BAPTIZED IN BLOOD* IS OUT OCTOBER 18 VIA ROADRUNNER**

ALSO TRY...

BLESSED BY A BROKEN HEART

Christian hair-metalcore from Montreal. It's as mad as it sounds, like Europe meets Killswitch Engage. The band combine the synth and choruses of 80s stadium rock with Bleeding Through breakdowns. Oh, and very silly clothes.

DR ACULA

Nutty seven-piece from New Yoik, whose sound is a collision of hardcore anthemia, grinding sludge and hiphop-inspired 'fly white guy' chants. Like ASBO jocks on Spring Break with Napalm Death.

WE BUTTER THE BREAD WITH BUTTER

If Enter Shikari are too right-on and pop for you, then emerse yourself in the synth-insania of these Germans. It's death grind with added trance synthesizers: the Bovril and lemon curd sandwich you thought you'd hate.

WHILE SHE SLEEPS

SHEFFIELD'S HARDCORE METAL UPSTARTS ARE READY TO TAKE ON THE WORLD!

FROM
Sheffield, UK.

THEY SOUND LIKE
The British grit and snarl of Gallows, the stage craft of Cancer Bats with the metal testicles of Lamb Of God, all rammed together with northern charm.

FIND OUT MORE
www.myspace.com/whileshesleeps

As soon as While She Sleeps had left the stage at Sonisphere, we hunted them down and demanded an interview right there. The Sheffield quintet were one of the highlights of the festival, ripping up the Strongbow Tent at 2pm like a headliner. The band's album *The North Stands For Nothing* is already out and making waves for all those who know to check it out, but like all the best bands the real tsunami of praise comes from their stage show.

The whole band bounce and cavort, pounding out British post metalcore – hair flailing, guitars swinging wildly. Party beatdowns bring the militant bandana hardcore kids to the floor, the metallers swing their hair and bang heads. What they lack in clean choruses they more than make up for in pure metallic fury – never slowing pace save to throw a precise and atomic breakdown into the mix.

But don't take our word for it: major label A&R are sniffing round, they've just signed a worldwide booking deal with The Agency Group (home of Paramore and Bring Me The Horizon), nailed a Fred Perry endorsement, picked up an impressive management deal and been invited to support Gallows in Milton Keynes. They're also planning a US takeover for 2011 and they still have an average age of only 20!

"We kind of try to put melody in there without doing it too obviously," explains guitarist/vocalist Mat Welsh. "We don't want to be like, 'and here's a lovely singy chorus'. We want to be a bit more subtle about it. We want the music to reflect who we are and the life we lead and that's dirty guys who wanna have a laugh and not do anything that's too weak or – dare I say – sissy."

Just as Lamb Of God/Devildriver can create memorable choruses while remaining unrepentantly brutal, so While She Sleeps don't pander to the radio chorus either.

"We like that you don't need to be able to sing to sing along to it," says Mat.

Completed by guitarist Sean Long, bassist Aaran McKenzie, drummer Adam Savage drums and frontman Lawrence Taylor, the band have found both unity and prejudice in the burgeoning hardcore/metal underground. While most shows are pure bedlam, there is an element of geographical snobbery and in-crowding, a narrow-mindedness of people who only watch their friends' band before fucking off.

"Every song on there is about where we're from and our families – it's a real home album," says Mat. "There's a lot of stuff on there about the scene... we have quite a problem within the UK is because kids come to shows to see *their* friends' band and don't check out the other bands. Hence the album's name. "

This is certainly symptomatic of the small-scale local circuit, but by the time you read this While She Sleeps will have stepped up a level to embarrass those who failed to check them out earlier. In a scene dominated by southern bands, the northern crew have trampled over the elitism with a massive record and a top-notch live show. But as Mat explains, with the current metal and hardcore dialysis, the UK scene is changing...

"Hardcore is also bringing the punk approach back to gigs and really heavy music, back to metal. A grubby little show that you're a part of – it's not just for the watching."

***THE NORTH STANDS FOR NOTHING* IS OUT NOW VIA SMALLTOWN**

More at ebook-free-download.net or magazinesdownload.com

AN AMAZING
90 MINUTE SHOW
CAPTURED AT THE
LEGENDARY FESTIVAL

BONUS FEATURES INCLUDE:
45 MINUTE BEHIND-
THE-SCENES DOCUMENTARY

4 MUSIC VIDEOS
PLUS EXCLUSIVE FOOTAGE

Slipknot

{sic}nesses

DOUBLE DIGIPAK DVD
PRE-ORDER NOW FOR ONLY £13.99
AT WWW.PLAY.COM/RR2010

ROADRUNNER RECORDS

DVD VIDEO

slipknot1.com roadrunnerrecords.co.uk

IN STORES
SEPTEMBER 27TH

Thou shalt not...

...Pretend to be a Pop Star

Fred Durst

GUILTY!

Make your mind up, Frederick. Either you're a streetwise, hard-rhyming badass with enormous trousers, or you're a moderately chubby, middle-aged record company executive with millions in the bank and a fledgling career as a bit part Hollywood actor. Pick a side, Fatso.

Maynard James Keenan

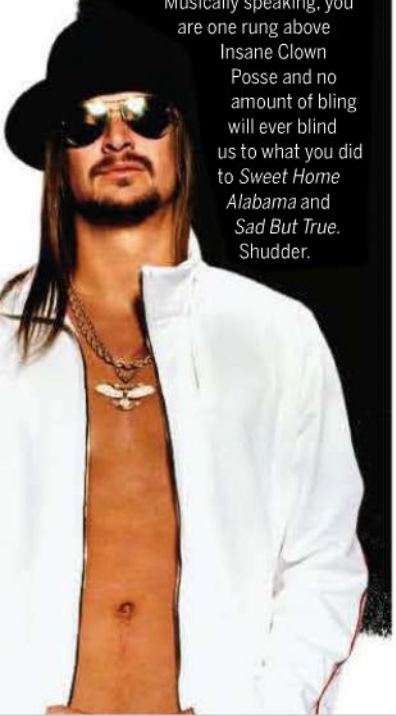
GUILTY!

As much as we love Tool, you've been travelling down the Pretentiousness Turnpike for far too long. As a result of your new career as a snooty wine merchant, you are haemorrhaging rock'n'roll points by the truckload. Ooh, what a delightful bouquet! You bell-end.

Kid Rock

GUILTY!

You can marry as many Hollywood celebri-whores and wear as much fur as you like, Mr Rock, but you will always be a rat-faced chancer in our eyes. Musically speaking, you are one rung above Insane Clown Posse and no amount of bling will ever blind us to what you did to *Sweet Home Alabama* and *Sad But True*. Shudder.



Sabaton: proof that war is indeed the answer

"THE CLASSICS – PRIEST, ACCEPT AND SO ON – ARE SABATON'S SOURCE"
PÄR SUNDSTRÖM

BACK IN BLACK
SALUTING METAL'S RETURNING HEROES!

SABATON

THE MOST THRILLING POWER METAL BAND OF THEIR GENERATION.

Sabaton started over 10 years ago, and as token power metallers they were never in vogue. Instead they continue to win people over on the live circuit and, with their recent *Coat Of Arms* album, bassist Pär Sundström prepares for battle on the eve of their UK tour dates in October.

JESUS, YOU GUYS TOUR A LOT!
"Yeah! We're going to be on tour for the rest of the year. And in spring we'll be touring again! In the past we didn't have a strong label to reach out for people. Also we're a band that should be experienced live, so we want people to discover us that way. But now we have Nuclear Blast behind us we hope to reach countries we've never been to before."

THE NEW ALBUM IS AWESOME. WHAT'S IT ABOUT? MORE WAR?
"*Coat Of Arms*, compared to *The Art Of War*, isn't as focused on a single concept. The album is not a whole, it's more simply 10 loose but really good songs that we've put on an album. We didn't spend as much time creating the lyrics and themes as we did the songs. The result is a more 'easy listening' album."

SO HAVE YOU BEEN LISTENING TO AND GETTING INSPIRED BY ANY NEW MUSIC SINCE THE LAST TIME ROUND?
"We're not really listening to any more music or being inspired by anything new. It's still the classics, Judas Priest and Accept and so on. There are so many great classics and they are the source of all Sabaton songs. There are a few new bands, but we take inspiration from other things. Joakim [Brodén frontman] takes inspiration from *South Park* because there is a lot of music in there! We were also listening a lot to the music of the Red Army Choir. It's not heavy metal but it can be used in the type of music that Sabaton plays."

WILL YOU EVER RUN OUT OF WARS TO SING ABOUT?
"Ha ha! There will always be wars to sing about. None of us are real history buffs so we ask our fans because lots of them are. The fans know the local stories that we don't know. For the last album we asked people to send in ideas for songs and we got around 10,000 ideas sent in. It's cool because the fans get to be part of creating the music that they like. *Saboteurs* was an idea that came from a fan, but we already knew about it because we're from Sweden. *White Death* is the story of a guy who fought in the Winter War in Finland; he was the best sniper in the world and he was called the White Death by his enemies, the Russians; they feared him so much he had a nickname. And they couldn't kill him. He's a hero in Finland."

WHAT SONG ARE YOU MOST LOOKING FORWARD TO PLAYING LIVE?
"I love *Saboteurs* from the new album. We've been trying to perfect it for 10 years and we finally did it. The lyrics are about Norway and about the sabotage of a plant that was made for making heavy water for nuclear bombs."

SABATON TOUR THE UK FROM OCTOBER 11–17

WHAT?
Modern power metal for the energy drink generation.

FOR FANS OF
Dragonforce, Blind Guardian, Edguy

MUST-HAVE CLASSIC
The Art Of War
Black Lodge, 2008

FIND OUT MORE
www.sabaton.net

More at ebook-free-download.net or magazinesdownload.com

PLASTIC HEAD PRESENTS

HOLY GRAIL – CRISIS IN UTOPIA
"This is metal played with conviction and belief, and you're going to love it. One of the most exciting things to happen in metal for some time." – METAL HAMMER
PROSTHETIC • OUT 25/10/10

WITHERED – DUALITAS
This is extreme metal at its most forward thinking without losing any of the guttural energy. Recommended for fans of Mastodon, Deathspell Omega, Neurosis and epic, cutting edge black metal.
PROSTHETIC • OUT 25/10/10

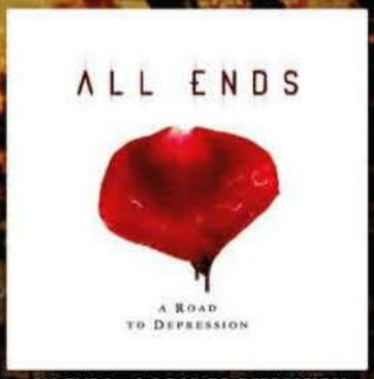
ALL THAT REMAINS – FOR WE ARE MANY
The highly-anticipated fifth studio album from the renowned New England metal band. Produced by Adam D of Killswitch Engage.
RAZOR & TIE/PROSTHETIC • OUT 11/10/10

HAIL OF BULLETS – ON DIVINE WINDS
The return of super group HAIL OF BULLETS signalling a new landmark in Death metal!
METAL BLADE • OUT 11/10/10

GRAVE DIGGER – THE CLANS WILL RISE AGAIN
Celebrating their 30th Anniversary, the now legendary German power metal institution's new album is an unstoppable mix of heavy metal riffs, driving double bass and catchy choruses.
NAPALM • OUT 04/10/10

KYLESA – SPIRAL SHADOW
The stellar return of one of the heaviest indie metal bands! With "Spiral Shadow" Kylesa expand their unique mosaic of amazing audio atmospheres to new levels.
SEASON OF MIST • OUT 25/10/10

FORBIDDEN – OMEGA WAVE
Bay area thrash legends are back with a new album! A must have for every fan of old-school metal!
NUCLEAR BLAST • OUT 25/10/10



ALL ENDS – A ROAD TO DEPRESSION
Nuclear Blast debut from Sweden's female fronted metal sensation.
NUCLEAR BLAST • OUT 25/10/10

MELECHESH – THE EPIGENESIS
Amazingly detailed black metal integrating traditional Eastern instrumentation.....a true masterpiece of extreme metal!
NUCLEAR BLAST • OUT 04/10/10

VIRGIN STEELE
THE BLACK LIGHT BACCHANALIA
Long running US based power metallers return with their 12th album!
STEAMHAMMER • OUT 25/10/10

THE MEADS OF ASPHODEL
THE MURDER OF JESUS THE JEW
Candlelight debut from one of the UK underground's finest bands. A truly unique myriad of musical styles tethered to a black metal spine.
CANDLELIGHT • OUT 18/10/10

OCTOBER TIDE – A THIN SHELL
"A Thin Shell" delivers what fans have anxiously awaited from this treasured band. Seven doom-laden and emotive songs that officially closes the band's self-imposed decade-long hiatus.
CANDLELIGHT • OUT 11/10/10

PLASTIC HEAD MUSIC DISTRIBUTION LTD
AVTECH HOUSE, HITHERCROFT ROAD, WALLINGFORD, OXFORDSHIRE, OX10 9DA UK
TEL: +44 (0) 1491 825029 • FAX: +44 (0) 1491 826320 • PLASTICHEAD.COM

hmv
hmv.com

ALL THE WAYS TO GET HAMMERED THIS MONTH! BEHOLD, OUR EMPIRE...

HAMMER

METAL MONDAYS

ROCK RADIO

Hammer Ed Alexander Milas presents the *Metal Hammer* Magazine Show on Rock Radio, Mondays from 10pm-1am, with the best in classic rock and metal. Join the dark lord and occasional guests on 96.3FM in Scotland, 106.1FM in Manchester or www.rockradio.co.uk everywhere. Rock out to Zeppelin, Sabbath, Aerosmith, Van Halen and Priest, with a scattering of newbies!

SCUZZ

November is 'Live Month' on Scuzz, so they'll be showing some epic live shows from Slipknot, Korn, Dream Theater, Hatebreed, A7X and many more! New shows include *Metal Midnight Mass*, every night at... yep, midnight. *PAF!* (Punk As Fuck) is here with the old-school punk and punky mental metal bands. The first week in October is 'battle of the bands week'. Tweet your winners to @scuzz.tv to see a whole night dedicated to the champion! *The Metal Hammer Show* is on Sundays at 10pm and repeated on Tuesdays, Wednesdays and Thursdays at 1am. Also: Halloween specials all day on October 31. www.scuzz.tv.

HOT TOPIC HAMMER PODCAST

On the Hot Topic *Metal Hammer* Podcast, join Gill & Beez ranting, raving and reviewing every week. Download the podcast for free directly from the site or subscribe in iTunes for your weekly fix of heavy metal polemic: all the latest albums and gigs reviewed in idiosyncratic style, the week's news dismantled and dissected with added ROFL.

HIT THE SKIDS!

HARD ROCK HELL IV SELLING FAST WITH URIAH HEEP, AIRBOURNE, SKID ROW AND HELLOWEEN ON THE BILL!

Hard Rock Hell is back in Prestatyn on December 3–5 for another three days of rock and metal carnage at Pontin's Holiday Park. The festival features many awesome bands from the present and past including Helloween, Pythia, Gentleman's Pistols, Tigertailz, Diamond Head, Hardcore Superstar and The Plight. The lauded and now-notorious Thursday night party and onsite accommodation is already sold out but day and weekend tickets are still on sale with limited availability: weekend tickets are £86 and Friday/Saturday day tickets are £46. Call the ticket hotline on 0870 0110034.

Pythia: All white on the night

Airbourne: Looney tunes

Biff Byford: Saxon the beach

THE FULL LINEUP:

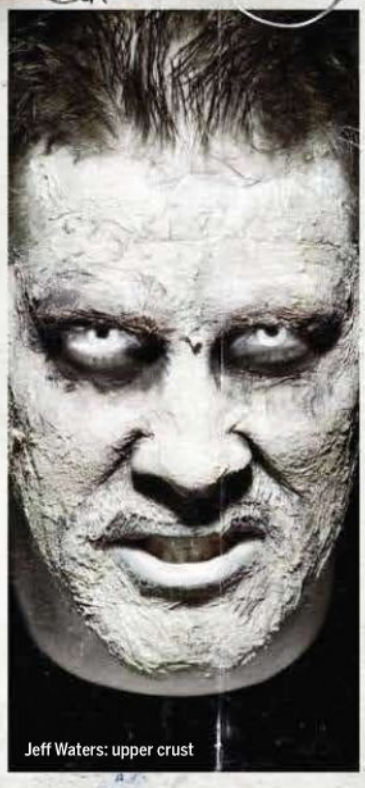
THURS 02/12
9xDead
Attica Undercover
Blind Ambition
Dumpy's Rusty Nuts
Gentleman's Pistols
Gypsy Pistoleros
Headrush
Tigertailz
Virgin Marys

FRIDAY 03/12
Airbourne
Benedictum
Blackstar Whiskey
Blackstorm
Diamond Head
Die So Fluid
Evil Scarecrow
Fatal Smile
Furyon
Hardcore Superstar
Kobra And The Lotus
Pythia
Raising Sand
Skid Row
Starseed
The Plight
UFO
Uriah Heap

SAT 04/12
Attica Rage
Battleaxe
Blaze Bayley
Blitzkreig
Cloven Hoof
Enuff Z Nuff
Fastway
Helloween
Ignominious
Incarceration
Jaguar
LA Guns
Marseille
MSG
Paul Di'Anno

More at eBooksDirectory.com - Free eBooks of Magazines

WORLD


Jeff Waters: upper crust

TOTAL RECALL

WIN ANNIHILATOR TICKETS, ALBUMS AND MEET AND GREET!

Metal Hammer brings you a very exclusive Annihilator download album. The download bundle, *Total Annihilation*, features two brand new songs from the album and two tracks from each album of their back catalogue, each of which is being re-released between now and the end of the band's November tour. The *Total Annihilation* tracklist is: *The Trend, Ambush, Battered, Carnival Diablos, Back To The Palace, Nothing Left, Ultra-Motion, Ritual, King Of The Kill, Second To None, Ultraparanoia, Refresh The Demon, Tricks And Traps* and *Never*. Download it here: www.earache.com/totalannihilation

Annihilator mainman Jeff Waters tells *Metal Hammer*: "Well, it is good to be back on a headline tour in the UK again! We were here a few years back with Trivium, but to play our own shows including songs from most every one of our 13 studio albums is going to be a blast. Add to this the backing of the one-and-only *Metal Hammer* and two killer support acts and you have one kick-ass tour. We will make it a treat for all, as it will be for us. See you all soon and thanks from all of us in Annihilator!"

Head to www.metalhammer.co.uk to enter the Annihilator competition, which includes the chance to meet the band on their UK tour.

The dates are: Portsmouth Wedgewood Rooms November 10, Manchester Club Academy 11, Newcastle Academy 2 12, Glasgow Garage 14, Sheffield Corporation 15, Nottingham Rescue Rooms 17, Bristol Academy 2 18, Birmingham Academy 2 19, London Islington Academy 20.

DOWNLOAD *TOTAL ANNIHILATION* NOW FROM WWW.EARACHE.COM/TOTALANNIHILATION

Disturbed return to give you a Taste Of Chaos

GIGWATCH

HAMMER-APPROVED GIGS THAT'LL SOON ROCK YOUR WORLD!

JOB FOR A COWBOY, WHITECHAPEL, ANNOTATIONS OF AN AUTOPSY and TRIGGER THE BLOODSHED play between November 4-10. DAMNATION FESTIVAL happens in Leeds on the weekend of November 6 and features headliners DILLINGER ESCAPE PLAN. COLISEUM, BISON BC and upcoming Norwegians KVELERTAK are touring from November 17-21. STONE SOUR and A7X are on tour from October 26. CITY OF FIRE, featuring Fear Factory's Burton C Bell and Byron Stroud, play their first UK tour from October 2-11. AS I LAY DYING bring HEAVEN SHALL BURN for six dates from November 25. ALL THAT REMAINS head up a bill featuring CALIBAN, SOILWORK, NEAERA and BLEED FROM WITHIN from November 28. GRAND MAGUS and ARCH ENEMY head out on tour together from November 23, they're joined by MALEFICE and CHTHONIC. ALICE COOPER plays two Halloween shows at London's Roundhouse on October 31 and November 1. KARNIVOOL begin a UK tour on December 17. DEVIL SOLD HIS SOUL are on the road with fellow Brits ARCHITECTS on September 30. ALEXISONFIRE are in the UK for a string of dates from November 4-12. EXODUS play a one-off at the Islington Academy on November 23. APOCALYPTICA play London's Forum on November 2 and Glasgow ABC on 3. NEUROSIS will do a one-off at London's Koko on December 6. DISTURBED and PAPA ROACH headline TASTE OF CHAOS around the UK from December 7-9. MUNICIPAL WASTE thrash it up at London's Islington Academy on December 17. KORN are in the UK from September 18 – October 10. And of course GUNS N' ROSES play three dates in the UK, from October 13. CANCER BATS are back for their biggest UK tour to date from October 27 to November 7.

BLOGS OF WAR

OPINIONS FROM METAL'S FRONTLINE

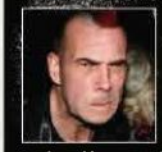
DOM LAWSON

OZZFEST = JOB DONE. I CAN HAS SABBATH REUNION?

So that's Ozzfest done and dusted. But what of the future? Ozzy has proved that not only is he indestructible and immortal but so is his career. And with his lawsuit with Tony Iommi amicably sorted, do we smell a Black Sabbath reunion? It would seem only logical, wouldn't it? *Wouldn't it?* Dom Lawson looks into the chances of a reunion: will it be a heartfelt triumph or should the people involved let sleeping dogs lie?

MÖRAT

LEMMY, MOTÖRHEAD AND 30 YEARS OF *ACE OF SPADES*



Motörhead, more than almost any other band, bridge the gap between punk, rock and heavy metal; their influence cannot be measured and Lemmy remains one of the most recognisable faces in rock history. 2010 marks 30 years of their seminal *Ace Of Spades* album, one of 20 in the band's canon. And who better to examine the rock'n'roll icon and his impact on rock than a man he named: Mörat.

MICK WALL

WALL ON METALLICA: WHERE I MAY READ

Mick Wall takes a break from writing about Guns N' Roses and tells us what he learned from writing his forthcoming book about Metallica. On his own blog, Mick says: "Staggering through the last bits of *Metallica*, always more than you realise until you start to work through it, and at the same time always wondering if you've really caught enough. Gah. My sea legs have buckled, that's all. Need some shore leave." The write-a-holic is clearly on a roll after the runaway success of his Led Zeppelin book about the band's final days. Read our blog for a sneak peak!

GET IT ALL AT METALHAMMER.CO.UK

HOT METAL

NEW RIFFS, FRESH FROM THE FORGE!

"NECROMANCING, EQUINE STONER METAL ON HORSEBACK!"
WALDIE

THUNDERHORSE

VIKING SKULL SIDE-PROJECT RELEASE ALL-ROCKING, ALL-ROLLING DEBUT.

WTF?

FROM
Corby.

THEY SOUND LIKE
A rowdy bunch of British cowboys getting wankered and playing pub rock for young truckers with cock-out heavy metal in their back, and front, pockets.

FIND OUT MORE
www.myspace.com/thunderhorsebaby

Thunderhorse will be releasing their debut album, *Hurricane Bastard Features*, through Amazon and iTunes in September. The British hard rock project had been embryonic for nearly half a decade, until bassist Waldie finally decided to kick it into... well, any gear.

"Details of the outbreak are surprisingly sketchy, given that it occurred within a relatively settled part of the planet at the beginning of the 21st century," explains the bassist in suitably eccentric mood. "Apparently back in 2006 we started jamming down the yard and after a couple of hours – and beers – we knew we were onto a good time so we just booked a show and nailed it!"

Featuring two members of Viking Skull (Waldie and Frank Regan – also former Raging Speedhorn), as well as Justin Gleich and Jake Crawford, the band have a more 70s rock-inspired sound than the balls-out pub metal of Viking Skull. But how does Waldie see Thunderhorse as different to the Skull?

"Thunderhorse is kinda similar to the early days of Viking Skull," he says. "Y'know, starting out when it's all new and not too serious; there's a whole world of possibilities and holes to explore."

Can you be any more specific?

"Viking Skull is a purpose-built warship while Thunderhorse are like the stowaways that found the keys to the captain's whiskey cabinet! Sometimes the screams can be heard on the wind!"

So... no, then. Well then, what was the mission with this band?

"Necromancing, equine stoner metal on horseback!"

Right. And seriously...?

"It just feels real good turning up at a place as the unknown quantity and doing our thing! Hot, sweaty, sex-rocking, pack up the gear, meet people and boogie! Each venture out is like a little holiday!"

And what have you learned from Viking Skull that you will/won't do in Thunderhorse?

"Not to mix drugs while on a cider binge on the overnight ferry to Shetland during the worst storm ever! We like to party but doing a shit on the stage really does no one any good!"

Ride the horse. If you dare.

***HURRICANE BASTARD FEATURES* IS AVAILABLE NOW VIA ITUNES**

FIRING RANGE

WHAT THE INDUSTRY'S GOT ITS SIGHTS ON

AEON ZEN

JERRY EWING
EDITOR, CLASSIC ROCK PRESENTS PROG
Fired on by the imagination of music student Richard Hinks, young UK prog metallers Aeon Zen have already made a fairly big impact on the scene. Currently putting the finishing touches to their second self-released album, *The Face Of The Unknown*, the band mix the intensity of Metallica with the dexterity of Dream Theater. Giving prog an increasingly good name with the metal fraternity.
WWW.AEONZEN.COM

NAILS

LEE BARRETT
CANDLELIGHT
A three-piece from Southern California that take influences from the classic proto-grindcore and power violence bands like Siege and Drop Dead and make it all the more savage with a crushing modern production. It's the musical equivalent of the fire extinguisher scene in *Irreversible*. It seems they've now been picked up by the ever-on-the-ball Southern Lord records, who will re-release their debut *Unsilent Death* in October.
WWW.MYSPACE.COM/UNSILENTDEATH

BURNING LOVE

ANDY CLAYTON
CODA MUSIC AGENCY
Awesome Canadian rock'n'roll for the new wave punk scene that still combines some great old-school punk influences. The vocalist is ex-Cursed and they've put out records with Deranged, who've also put out 7" for Fucked Up, Career Suicide and AC4 among others. They're over in the UK in December.
WWW.MYSPACE.COM/BURNINGLOVERS

More at ebook-free-download.net or magazinesdownload.com

WORLD EXCLUSIVE

THE GUILLERMO DEL TORO COLLECTION

THE DEVIL'S BACKBONE, PAN'S LABYRINTH & CRONOS

TOGETHER FOR THE **FIRST TIME** IN ONE **COLLECTOR'S BLU-RAY SET**

PACKED WITH EXTRAS INCLUDING:
- **NEW WORLD-WIDE EXCLUSIVE DEL TORO INTERVIEW**
- **SPANISH GOTHIC FEATURETTE**
- **EARLY DEL TORO SHORT FILM**

OWN ON 3 Blu-ray Disc SET
25TH OCTOBER

EXCLUSIVE NUMBERED LIMITED EDITION POP-UP PACKAGING

STARRING **XAVIER SAMUEL** FROM twilight: eclipse

THE LOVED ONES

THE TALK OF THIS YEAR'S FRIGHTFEST

"A SQUIRMY, SHOCKING HORROR"
AINT IT COOL NEWS

"THIS ONE'S THE REAL DEAL"
TWITCH

OWN ON DVD & BLU-RAY 4TH OCTOBER

PRE-ORDER NOW FROM hmv

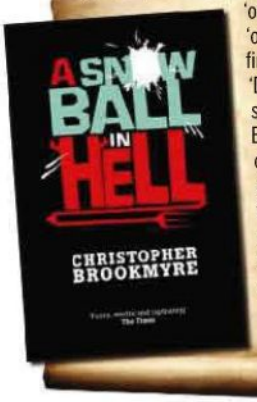
hmv.com

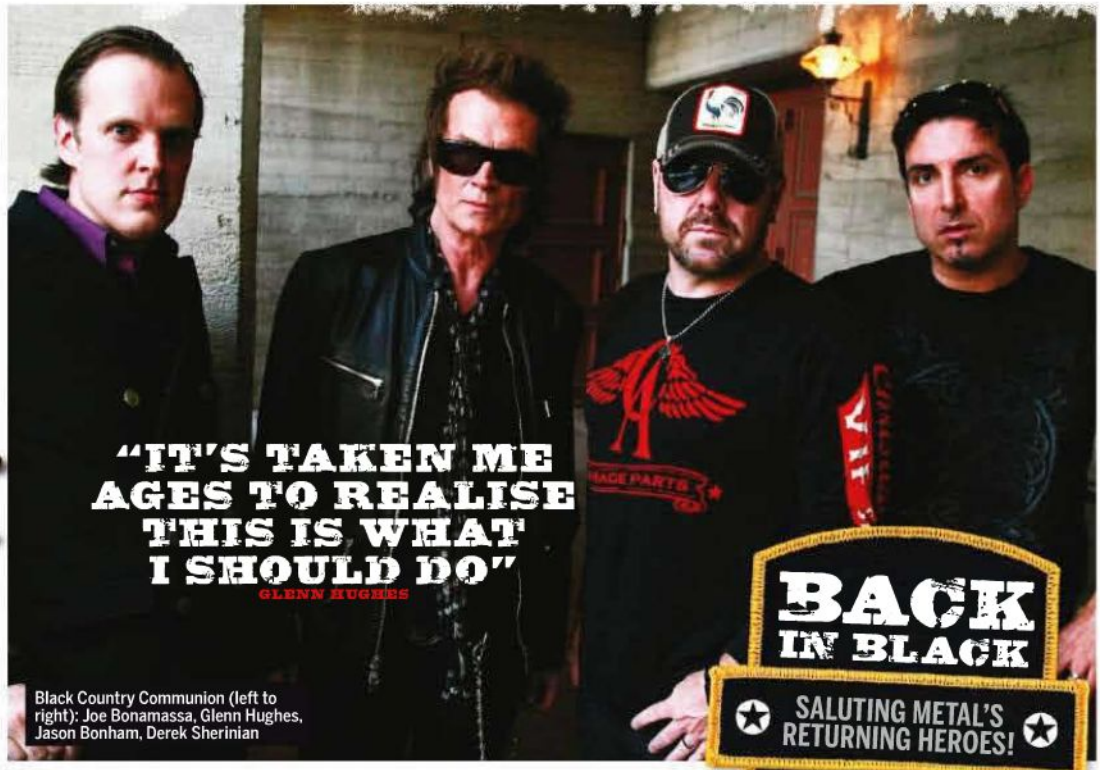
DEFENDER OF THE FAITH

METALLERS WHO TURN IT UP TO ELEVEN!

Christopher Brookmyre

In Christopher Brookmyres' 2004 novel *Be My Enemy*, a former boyband member-turned-chef is eaten by his own guests shortly after being forced to listen to System Of A Down. Though the two things are unrelated, there is still the sense that, had the late chef been a little nicer and had better taste in music, he might have made it to the end of the book relatively unscathed. Christopher was at it again in 2008 with *A Snowball In Hell*, which sees various vacuous pop bands dispatched in hilarious fashion, not to mention a very thinly disguised Simon Cowell being tortured and publicly humiliated. Since his debut in 1996 with *Quite Ugly One Morning* (later adapted for ITV), the Scottish-born writer has proved himself to be among the funniest, darkest and most politically ferocious of our time. Imagine Bill Hicks writing detective novels with Jeffrey Dahmer and Jello Biafra. Unless of course, you weren't expecting politicians with vibrators up their bums and chapter titles such as *Margaret Thatcher's Rotting Corpse*. But it's not just the grisly murders and brilliant plotlines. Christopher is definitely a defender of the faith with references to Korn, Slipknot, System Of A Down etc. "'Only music' is an oxymoron," he writes. "Like 'only life', 'only oxygen', 'only your firstborn'. 'Don't take it so seriously. Each to his own. It's all a matter of taste.'" So check out the Slipknot of satire in print, on sale now.





Black Country Communion (left to right): Joe Bonamassa, Glenn Hughes, Jason Bonham, Derek Sherinian

BACK IN BLACK
SALUTING METAL'S RETURNING HEROES!

BLACK COUNTRY COMMUNION

THE VOICE OF ROCK RETURNS WITH NEW BAND AFTER EPIC DIO TRIBUTE SHOW.

Supergroups have a bad reputation –usually being a collection of egos more likely to clash and crash than come up with anything worthwhile. But Black Country Communion are an Anglo-American foursome who look ready to break the mould. The combination of Glenn Hughes (vocals/bass), Joe Bonamassa (guitar/vocals), Derek Sherinian (keyboards) and Jason Bonham (drums) has vast experience through the likes of Deep Purple, Led Zeppelin and Dream Theater, and their debut album (*Black Country*, released on September 20) suggests this is more than a passing vanity project for all of them. *Hammer* spoke to Glenn, who recently graced the stage of High Voltage festival to front the remaining members of Heaven & Hell in a tribute to Ronnie James Dio, who died earlier this year.

HOW DID THIS BAND COME ABOUT?

"Last November, Joe invited me onstage to play at his gig at the House Of Blues in LA. Producer Kevin Shirley was in the crowd, and loved it so much that he grabbed hold of me afterwards and said, 'You gotta form a band!' Within hours I was on the phone to Jason and Derek... and we had a lineup."

THERE WERE REPORTS OF PROBLEMS IN THE STUDIO THAT NEARLY LED TO A SPLIT. WHAT HAPPENED?

"Look, this is rock'n'roll and things can get nasty. But the problem was between Kevin and someone involved, but not in the band. Kevin went public, which meant that the four of us had to get together on a conference call to sort it all out. It was resolved in no time but it actually took the incident to bond us together. And let me add that Kevin is a very clever man in that respect. He used this to get us closer."

DO YOU LIKE BEING CALLED A SUPERGROUP?

"People are always gonna call us a supergroup, because of what we've all done in the past. But I look at this way. In recent times you've had Chickenfoot. Then came Them Crooked Vultures, and now us. I know all the guys in the 'Foot and the Vultures; they're doing it for the same reasons as us – the music."

GIVEN ALL OF YOUR BUSY SCHEDULES, WILL BLACK COUNTRY COMMUNION BE A LONG-TERM BAND?

"We're already thinking about the second album, and we will be doing festivals next summer. The plan is to do something special in September in London, and then do more shows before the end of the year. Then we step up in 2011."

IS IT CHALLENGING FRONTING A BAND MADE UP OF SO MANY OTHER BIG NAMES IN MUSIC?

"I love it. Joe asked me to be the leader of this band, so that's what I'm doing. But I'm comfortable running everything past the other guys before we do anything. I'm so glad to be in a band where I'm rocking out again. It's taken me ages to realise this is what I should do."

***BLACK COUNTRY* IS OUT NOW VIA MASCOT**

WHAT?
Classic rock-inspired band who have groove, soul, great musicianship and strong songs.

FOR FANS OF
Europe, Led Zeppelin, Thin Lizzy.

MUST-HAVE CLASSIC
Black Country
Mascot, 2010

FIND OUT MORE
www.bccommunion.com

More at ebook-free-download.net or magazinesdownload.com

OZZY OSBOURNE

SCREAM 2CD DELUXE
LIMITED EDITION ALBUM
OUT 13TH SEPTEMBER
INCLUDES EXCLUSIVE LIVE TRACKS,
PREVIOUSLY UNRELEASED
BONUS TRACKS AND VIDEOS

"Vital and refreshed" KKKK Kerrang!
"A return to top form" Metal Hammer
"Ozzy as you've never heard him before"
8/10 Classic Rock

OZZFEST - O2 LONDON - 18TH SEPTEMBER OZZY.COM

COLUMBIA

hmv
hmv.com

MORE INK FROM THE WORLD OF METAL

TATTS LIFE

KYLESA

Laura Pleasants

What was your first tattoo?
"My first tattoo was a Black Flag tattoo. I got it when I was 15 or 16 and I had to put it on my ribcage where my bra was so that my parents wouldn't see it. That was my favourite band. You have to be 18 to get a tattoo, but I was 15 and I got a ride to this place: there was this weird old biker guy, I showed him my cassette tape with the Black Flag bars, and he was like, 'You want four bars on your body?!'"

What's this one?
"The chess piece is an old Kylesa design that a friend did ages ago, and in 2005 the four of us got it tattooed on ourselves in Georgia. Me, Corey and Phillip were pretty drunk, and I remember it hurting like shit because I was drinking whiskey and was bleeding everywhere. You're not supposed to drink because it thins your blood so it bleeds more."

Tell us about the forest scene.
"In Savannah there is a good art school and so there's a good tattoo scene. The guy that did this is a good friend and owns a tattoo shop called Anonymous. The design comes from a dream where I saw a roots turning into birds, he was like, that's pretty abstract but cool. He came up with the tree stump idea. It's one of my favourites. I imagined it in a more cinematic way, but I liked his approach. It's apocalyptic but there's still growth, the birds emerging from the roots represent escape and freedom and rebirth."

KEVIN NIXON

Tell us about the 'Dirty South' character on your arm:
"My friend Adam did that. He was tattooing in Savannah for a while. He does loads of illustrations of really weird animals, whacked-out and cool characters and I wanted one of his little guys. Originally he was gonna have 'Slayer' written across him."

We see you have an owl...
"The owl was by my friend Brian Black Orchid in Savannah. He's just a really good tattooist, lots of traditional stuff in a kooky way. I'd done all these others and I needed something to fill this space. I like snakes and owls... I don't need any more skulls. I just said I want them both together. The skull above that with the lightning is a bit older."

Yeah, you do have quite a few skulls...
"This one is by a British guy called Nick Linko who was the singer/guitarist in this old punk band called Rudimentary Peni. It was from his book, I just loved his designs. There are a lot of traditional themes but done in unique ways by unique artists."

Tell us about the flowers.
"We were in Japan with a band whose friend was a tattooist and he wanted to do one of us. He was there late one night and I said I wanted something traditional and Japanese. He used this traditional black ink that has a blue hue."

TATT-DOS AND TATT-DON'TS

"Getting tattooed on tour is generally a bad idea because the heeling process isn't ideal. The best thing to do when you get tattooed is not drink too much the night before, maybe take an Advil, drink loads of water and just tough it out. The healing process is important and often overlooked by people."

FAN TATTS

The best of readers' band ink

★ Adam Robertshaw/ PANTERA

★ Ross / BLACK SABBATH

★ Ryan Harkness / SLIPKNOT

More at ebook-free-download.net or magazinesdownload.com

"FAST, RUTHLESS AND TERRIFYING... A KILLER THRILL RIDE"

★★★★

EMPIRE

FROM THE WRITERS OF SAW IV-V & SAW 3D

ADD IT TO YOUR COLLECTION NOW!
ON DVD & BLU-RAY OCT 18TH

hmv

hmv.com

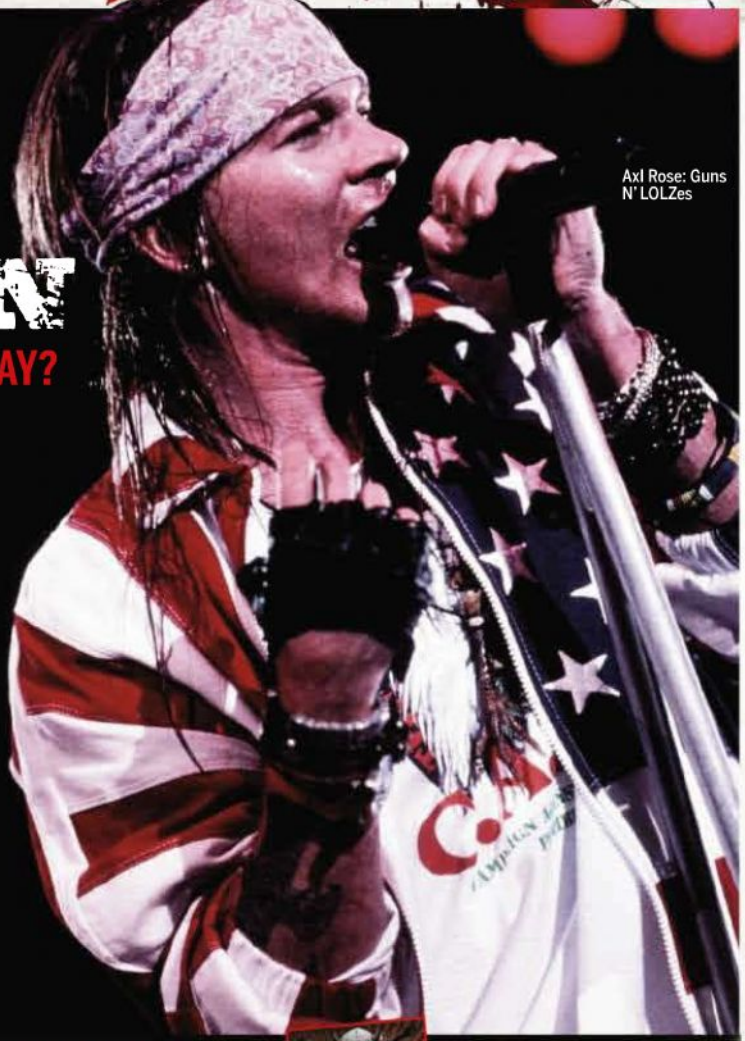
GET COLLECTED ON FACEBOOK.
SEARCH: THECOLLECTORMOVIEUK
FOR GAMES, COMPETITIONS AND MORE!

© 2012 Icon Home Entertainment. All Rights Reserved.

ICON

THE BIG QUESTION

SHOULD AXL ROSE JUST CALL IT A DAY?



Axl Rose: Guns N' LOLZes

Who better to present the pros and cons than metal journo supremo Mick Wall, who got name-checked in *Get In The Ring*?

HELL NO!

It ain't over, kid. In fact, it's only just begun. The choice is simple. On the one hand, play-it-safe, rock-by-numbers clowns who learned all their moves from MTV. On the other, the living embodiment of fuck-you metal cool and no-tomorrow values 'cos tonight's all there is. You don't book Guns N' Fuckin' Roses then expect them to play by the rules. You pay to see the king do his thing, whatever hour of the 24/7 dial he happens to be on. Here's to Axl, the last of the rock giants. Don't like it? He don't give a fuck.

'FRAID SO!

Let's face it. It's been over for GN'R for a long time. What we witnessed at the Reading and Leeds debacles was what we've now come to expect from the world's most predictable band. Axl was late? Axl cussed out "the fuckin' cops and promoters"? The so-called 'band' wasn't a patch on the original featuring Slash and co? Uh, sorry, but what's new? It was the same when they did the UK dates in 2006, and when they did Leeds in 2002. It will be the same when they do The O2 next month. Welcome to the bungle...

What do you think? Go to metalhammer.co.uk to vote!

Go online to order your FREE 180-page EMP catalogue, packed with over 10,000 items of wicked heavy stuff!
WWW.EMP-ONLINE.CO.UK

REX FEATURES

CHAINMAIL

HAMMER ANSWERS YOUR WAR CRIES!

DOWN WITH THE SICKNESS

I was deeply moved by the tragedy David Draiman has suffered throughout his life. With the terrifying upheaval of leaving home for university approaching, hearing of David's strength is helping me to cope. Thank you, Disturbed!
MAX, NORFOLK

Stunning what he's been through, isn't it? But then, you won't find a metal fan who hasn't found strength in the music. Good luck at uni.

PAST DARKLY

I'm a US Maiden fan who bought their albums post-Nirvana and I'd enjoy either a nostalgia act or music of the past 10 years when they tour. Nevertheless, I don't understand why Maiden cannot continue to tour the way they did in the past: play the best songs from their catalogue and throw in new songs to promote the new album. The way they do it now has a paternalistic feel to it.
HIRBOD RASHIDI, LOS ANGELES

Alternating tours means they play more often per album!

DUB BE GOOD TO ME

I was watching Scuzz when I heard the most cacophonous noise! Dubstep. Have you led me into some sort of nightmare as you guys at *Hammer* tell me to watch Scuzz all the time? I'm enraged at the fact I had to listen to the chav's turd music.
TYLER BIRT, BROMLEY

Alex from Scuzz writes: Ha ha, that'll be Tek-One! We've always dipped into other genres, people who listen to metal don't just listen to metal. The 'Dungeons & Dragons club' won't agree but the majority are open-minded.

ARE YOU LOCAL?

Why doesn't *Hammer* cover local bands from different cities in the UK? We have a huge underground scene and there are some local bands out there who deserve some recognition! It's just something worth considering. Rock on forever!
RAVEN, ISLE OF WIGHT

We do! We don't do city reports; we pick the best bands as and when they rear their heads. Anyway, every band is local to somewhere...

FUN TIME

I stopped getting *Hammer* when you were interviewing crappy nu metal bands, but you've been doing some killer articles and I haven't stopped since. Being a metal fan brings joy to me; once you're possessed by metal your soul is consumed, whether you like thrash, death, black or glam. All the roads take us to one place: The Fun Palace. Brothers in metal, let us gather and blast some music for the sake of this world. Without metal music this world would not be a fun place.
RICARDO RENGIFO, AUSTRALIA

Agreed on all but one point, Ricardo. We've always published killer articles!

TAKE 'STOCK I

Thank you SO much for the incredibly hot picture of Wolf in the summer issue of *Hammer*. It's now in pride of place on my wall. There are plenty of half-naked pictures of pretty boys in teen mags, but only in *Hammer* can you find one of a naked metal band. Also, I didn't go to Bloodstock this year, but I was reading the lineup and realised they had a Sophie Lancaster stage. What happened to her and her boyfriend was horrific... it was heartbreaking and commemorating her like this is a wonderful thing.
JESS PRESTON, SHEFFIELD

TEXT OFFENDER

Just got Kreator's *Hordes Of Chaos: Ultra Riot* box set through the post today. It is freaking epic! It truly is Da METALZ!
MATT SEDDON

The only metal biscuit is Yog-fruit.
LUKE GEARING

Motörhead and Anthrax t-shirts on *Friends*, 'tis metal!
DANIEL CLAHN AROESTI

More at ebook-free-download.net or magazinesdownload.com

Bloodstock organiser Paul Gregory says: "Naming the stage after Sophie was easy given the cause; what makes metal the family it is is how metalheads embrace individuality. Attacking someone for that is abhorrent and says a lot about the society we live in. Bloodstock is proud to be associated with the cause; raising awareness by renaming the stage and supporting the charity is a step in the right direction."

We salute you, Anthony. Why not be part of our Dio tribute by emailing a pic of yourself to hammerdio tribute@gmail.com.

POSTER BOY

I don't have any Dio stories. I live in the most remote city in Australia so he never toured here, but that doesn't mean I'm not as devastated about his loss as any. I made multiple donations to the Stand Up And Shout cancer fund and though I never met him, I will never forget him.
ANTHONY, AUSTRALIA.

CD BLOODY CD

Thank you for the Sabbath tribute CD! To hear two of my favourite bands (Amon Amarth and Cavalera Conspiracy) cover Sabbath was incredible. Thanks for including Spirytus on there too; an immense track from an immense band.
TIM 2, PORTSMOUTH

Thanks Tim, we're glad you liked it!

TAKE 'STOCK 2

Bloodstock was amazing! Despite the mud, everyone had a fantastic time. The bands were amazing, especially Devin Townsend. He stayed in the signing tent for an extra half hour so that nobody missed out. I left with the biggest smile ever. He's a great guy who clearly cares about his fans and it's moments like this which reinforce faith in your idols.
LOUISE, EMAIL

We mirror your love of Devin and all that he does.

OH MAN!

I have been reading your magazine for three years. Or should I say, e-magazines! I live in Oman where metal is despised! I was almost arrested for listening to *Master Of Puppets*! What the fuck? Everyone cranks up Katy Perry and Justin Bieber and no one stops them!
HAMZA ANSARI, OMAN

Yep, listening to Katy Perry and Justin Bieber should be arrestable offences.

CRY BABY

Not read your mag in a year or so, but after glancing at the last few issues on the shelves, I'm glad. It's full of shitty scene bands, nu metal, metalcore and pop rock shite. You're now about as metal as a paper cup! Stop with the image and get with the music for God's sake! Slipknot are pure shite; a bad GWAR rip-off with none of the technical ability and even more cringeworthy lyrics. Ah well. You're one of the biggest contributors towards the death of metal. There are so many great bands out there like Ayreon and oldies like Artillery you ignore for shite like Avenged Sevenfold. Get a grip.
PHILIP MALONE, EMAIL

From sponsoring Bloodstock to various metal tours, to covering everything from Iron Maiden to India's burgeoning scene, there's only one magazine in the world promoting this much heavy music. And Slipknot aren't metal? No technical ability? Sorry Philip, but we believe ye speaketh from thine buttocks.

ASK JURGEN!

SEND DEATH THREATS TO WWW.MYSPACE.COM/JURGENTOKSVIG

Dear Jurgen
Have you ever been on Chat Roulette? 'Cos I swear to Shagrath I've seen you and Nils with your broadswords out online...
JINGEE, VIA MYSPACE

Jurgen says: Shagrath from Scooby Doo! Aiiieeeeee! Have you ever said to Velma she would look loads better if she swapped her alcoholic librarian clothes for trousers made from bullet cartridges and a sleeveless Fimbulwinter t-shirt and did her corpsepaint to make it look like she has been exfoliating with a belt sander? And have you told Scrappy Doo that he would look better if he actually did exfoliate with a belt sander?

Dear Jurgen,
What is your favourite time of year?
CHARLIE, VIA MYSPACE

Jurgen says: Aiiieeeeeee! Pay attention, British kuksuggers! My favourite day is Bonfire Night! November 5 is the day we celebrate the brave Norwegian Guy Fawkes who tried to blow up the Houses Of Parliament when they tried to ban the import of Mayhem's *Deathcrush* EP in 1987. And that is why next Guy Pride Day you will see Nils and me walking through the streets of Hull wearing glitter-encrusted cowboy hats, pink vests and clip-on angel wings. It's what Euronymous would have wanted.

Dear Jurgen,
Do you bow down before your ruler HRH Queen Elizabeth II of England?
SIR ROYSTON ST. JOHN TRAVERS, VIA MYSPACE

Jurgen says: Aiiieeeeeeee! Pay attention British Colonial cock smoker! If you are referring to that old hag who dresses like a poacher at a funeral, no! I owe all of my loyalty to Norwegian King Herald V. I kneel before him and his mighty purple sceptre on a nightly basis and pay tribute to him frantically until there is a giant spillage. The only so-called British royal I have respect for is Prince Harry who is a fan of Impaled Nazarene.

One night at the Torture Garden, I was having my balls stapled to a PVC harness by a brute in a gasmask when in walked Prince H... [*We should probably cut this story off here – Legal Ed.*]

Dear Jurgen,
Now then, my name is William Hague and I'm looking for a young, university-aged lad to act as my 'researcher'. I'm kind of looking for someone who will bend over backwards for the experience and put up with all kinds of extreme behaviour. Even if it is a real pain in the arse. Only those who meet the high moral standards of the Tory Party should reply to this letter.
THE RIGHT HONOURABLE WILLIAM HAGUE, VIA (TEMPORARILY) THE HOUSE OF COMMONS, LONDON

Jurgen says: If I am to embark on manly skyclad broadsword fights lit only by the frostbitten moon, it is essential my sparring partner have long flowing locks so I don't mistake his bald head for his arse when lunging in for the kill. So I will regretfully have to decline your kind offer.

Metallica rules... again... after having a brief 20-year stint away...
JERRY DECLET

Metal takes you to a different level of consciousness. Can't say that the church does that.
KIZZY MAGPIE

Iron Maiden merchandise is able to warp the space-time continuum.
SIMON EBDALE

Disturbed at number three in the mid-weeks; that's bonkers!
CASPER ROVERS-SANCHEZ DE WIT

Ad astra per aspera
METAL HAMMER

METAL HAMMER, 2 BALCOMBE ST, LONDON, NW1 6NW
EMAIL chainmail@futurenet.co.uk **FAX** 020 7042 4619

EDITORIAL
EDITOR **ALEXANDER MILAS** alexander.milas@futurenet.com
DEPUTY EDITOR (FEATURES) **CAREN GIBSON** caren.gibson@futurenet.com
PRODUCTION EDITOR **VANESSA HARDS** vanessa.hards@futurenet.com
EDITOR AT LARGE (INCOMINGS & WEB) **JAMES GILL** james.gill@futurenet.com
REVIEWS AND SUBTERRANEA EDITOR **JONATHAN SELZER** jonathan.selzer@futurenet.com
ONLINE EDITOR **TERRY BEZER** terry.bezer@futurenet.com
MANAGING EDITOR **ALEX BURROWS** alex.burrows@futurenet.com
PUBLISHER **CHRIS INGHAM**

ART
ART EDITOR **JAMES ISAACS** james.isaacs@futurenet.com
DEPUTY ART EDITOR **LEWIS SOMERSCALES** lewis.somerscales@futurenet.com

CONGRATULATIONS: Adam & Emma Sagir

CONTRIBUTORS: Ryan Bird, Toby Cook, Malcolm Dome, John Doran, Jerry Ewing, Kat Halstead, Dom Lawson, Dave Ling, Gillen McAllister, Joel McIver, Ken McIntyre, Greg Moffitt, Mörat, Dayal Patterson, Natasha Scharf, Mick Wall, Philip Wilding, Nik Young.
COVER: Travis Shinn
PHOTOGRAPHERS: Joe Giron, Mick Hutson, Tina Korhonen, John McMurtrie, Alonson Murillo, Naki, Sam Scott-Hunter, Ester Segarra, James Sharrock, Neil Zlozower.

SENIOR CREATIVE TEAM
CREATIVE DIRECTOR **BOB ABBOTT**
DESIGN DIRECTOR **MATTHEW WILLIAMS**
EDITORIAL DIRECTOR **JIM DOUGLAS**

ADVERTISING SALES DIRECTOR **MALCOLM STOODLEY** T 020 7042 4156 E mstoodley@futurenet.com
AD SALES DIRECTOR ENTERTAINMENT **GREG ASKEW** T 020 7042 4106 E greg.askew@futurenet.com
BUSINESS DEVELOPMENT MANAGER **IAN WILLIAMSON** T 020 7042 4102 E ian.williamson@futurenet.com
SALES EXECUTIVE **JOHN BISCOMB** T 020 7042 4255 E john.biscomb@futurenet.com
SALES EXECUTIVE **CLAIRE ADAMS** T 020 7042 4104 E claire.adams@futurenet.com
CLASSIFIED SALES EXECUTIVE **SUSHMA SHARMA** T 020 7042 4101 E sushma.sharma@futurenet.com
ADVERTISING PRODUCTION **ALEX SAINT** T 01225 732 4347 E alex.saint@futurenet.com
DIRECTOR OF INSERTS **NICK WEATHERALL** T 020 7042 4155 E nick.weatherall@futurenet.com
FUTURE 360 SNR PROJECT MANAGER **CLAIRE PURSGLOVE** T 020 7042 4134 E claire.pursglove@futurenet.com

MARKETING & DISTRIBUTION
GROUP MARKETING MANAGER **PHILIPPA NEWMAN** T 020 7042 4051 E philippa.newman@futurenet.com
PRODUCT MANAGER **DANIEL RIDLEY** T 01225 442244 E daniel.ridley@futurenet.com
BRAND MANAGER **HELEN ARMON-JONES** T 020 7042 4057 E helen.armon-jones@futurenet.com
TRADE MARKETING MANAGER **SALIMA MERALI** T 020 7042 4052 E salima.merali@futurenet.com
MARKETING CAMPAIGN MANAGER **SENEL ALI** T 020 7042 4053 E senel.ali@futurenet.com

PRINT & PRODUCTION
PRODUCTION MANAGER **RALPH STRINGER**
PRODUCTION CONTROLLER **KEELY MILLER**
ADVERTISING PRODUCTION **NATHAN DREWETT**

FUTURE PUBLISHING LIMITED
MANAGING DIRECTOR **ROBERT PRICE**
CHIEF OPERATING OFFICER **SIMON WEAR**
EDITORIAL DIRECTOR **JIM DOUGLAS**
GROUP SENIOR EDITOR **AUBREY DAY**
EDITOR IN CHIEF **SCOTT ROWLEY**
ADVERTISING DIRECTOR **CLARE DOVE**
TRADE MARKETING DIRECTOR **RACHAEL COCK**
HEAD OF INTERNATIONAL LICENSING **TIM HUDSON**

SUBSCRIPTIONS
T 0844 848 2852 E music.subs@futurenet.com
For annual subscriptions to *Metal Hammer*, see p.117
NEXT ISSUE ON SALE **OCTOBER 20, 2010**
PRINTED BY **WILLIAM GIBBONS**
DISTRIBUTED BY **SEYMOUR DISTRIBUTION LTD.** 2 EAST POULTRY AVENUE, LONDON, EC1A 9PT TEL 020 7429 4000

Want to work for Future? Visit www.futurenet.com/jobs

ABC Amember of the Audit Bureau of Circulations 41,777 01 Jul 2009-30 Dec 2009

Future produces carefully targeted special-interest magazines, websites and events for people who share a passion. We publish more than 170 magazines and websites and 100 international editions of our titles are published across the world.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).

CHIEF EXECUTIVE STEVIE SPRING
NON-EXECUTIVE CHAIRMAN: ROGER PARRY
GROUP FINANCE DIRECTOR: JOHN BOWMAN
T +44 (0)20 7042 4000 (London)
T +44 (0) 1225 442244 (Bath)

WWW.FUTUREPLC.COM

© Future Publishing Limited 2010. All rights reserved. No part of this magazine may be used or reproduced without the written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. The registered office of Future Publishing Limited is at Beaufort Court, 30 Monmouth Street, Bath BA1 2BW. All information contained in this magazine is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. Readers are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. If you submit unsolicited material to us, you automatically grant Future a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions, worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk and, although every care is taken, neither Future nor its employees, agents or subcontractors shall be liable for loss or damage.

We are committed to only using magazine paper which is derived from well managed, certified forestry and chlorine-free manufacture. Future Publishing and its paper suppliers have been independently certified in accordance with the rules of the FSC (Forest Stewardship Council).

IN YOUR CD THIS MONTH...

Warlord clothing Presents

Due to the riotous success of the first Necrolust CD, we have decided to bring you another vile dose of brutality from the blackened depths of the metal world. So here are 16 tracks of black, death, thrash, grind, sludge, doom and destruction for some aural abuse. Enjoy!

1 NEUROMA
DINGOES ATE MY BABY

Liverpool scallywags Neuroma bridge the gap between old-school and modern death metal. Taken from the album *Northern Discomfort* split with Dawn Of Chaos

MYSPACE.COM/NEUROMAMETAL

2 WARTHANE
ENTHRONED BLACK ANGEL

Warthane have a certain mystique and cold beauty to their music, going much deeper into the imagination of darkness. Taken from the album *Enthroned Black Angel*.

MYSPACE.COM/WARTHANEBAND

3 INTERNAL CONFLICT
THE SOCIOPATH NEXT DOOR

This deathrash quintent hail from Leicester and bring an unrelenting dose of brutality. Taken from the EP *Echoes Of Ruby Ridge*.

MYSPACE.COM/INTERNALCONFLICTBAND

4 ORDER OF TEPES
KAZIKLI VOYVODA

OOT are an old-school black metal assault from South Wales who formed in 2009 from members Fan, Nattens and Greg. Taken from the album *Kazikli Voyvoda*.

MYSPACE.COM/ORDEROFTEPESOFFICIAL

5 TALANAS
DIAPHORA

Ex-members of industrial metal pioneers Interlock return with a forceful slab of progressive extremity. Taken from the album *Reason & Abstract*, out now via Eulogy.

MYSPACE.COM/TALANAS

6 MAGNUS
FALSE GOD

Taken from the album *Acceptance of Death*, on sale now. Limited numbers are available in a 10-panel digi pack and 12" hand-numbered picture LPs.

MYSPACE.COM/MAGNUS1989

7 FLAYED DISCIPLE
EJACULATE WHILE KILLING

The band have an abundance of genuine groove that takes them beyond the turgid samey 'old-school death' trap. Taken from the band's self-titled EP.

MYSPACE.COM/FLAYEDDISCIPLE

8 PROFANATICA
CHRIST'S PRECIOUS BLOOD POISONED

Some listeners felt their preceding record was a bit too 'clean', so this is them at their foulest and most unclean. Taken from the album *Disgusting Blasphemies Against God*.

MYSPACE.COM/PROFANATICA

9 ARMAGEDDA
I AM

Hidden from light in the depths until now, this offering features three never-before-released tracks. Taken from the album *I Am* out now via by code7/Plastic Head.

MYSPACE.COM/ARMAGEDDAONLINE

10 PASADENA NAPALM DIVISION
FAILURE

PND is part DRI part Dead Horse part Verbal Abuse, Taken from the *Pasadena Napalm Division EP* out now via Abyss Records.

MYSPACE.COM/PASADENANAPALMDIVISION

11 SKULL OF A MAMMOTH
TERMINATION

SOAM are a mixture of black, death, sludge, thrash and metalcore. to create their raw sound. Taken from their self-titled EP.

MYSPACE.COM/SKULLOFAMAMMOTH

12 HARKONIN
RULED BY TYRANTS

Having recently played with Goatwhore there is no doubting Harkonin's credentials. Taken from the album *Detest* out now via Battlegod Productions.

MYSPACE.COM/HARKONIN

13 DEAD EXISTENCE
DRAGGING BACK THE DAYS OF OLDE

They may have an occasional stoner bent, but Dead Existence's sludge-laden trawl carries a gut-punching heft. Their self-titled album is out now – see their MySpace page for more details.

MYSPACE.COM/DEADEXISTENCE

14 CAVUS
DISCOVERING THROUGH SUFFERING

Cavus are now embarking on their conquest of the lands, pillaging and deconsecrating everything and everyone in reach, leaving a trail of madness behind them. Taken from the album *Fester And Putrefy*.

MYSPACE.COM/CAVUSMUSIC

15 D.I.S. (DESTROYED IN SECONDS)
LAMENTATIONS

A crushing powerhouse of Swedish-influenced D-Beat mixed with ripping metal . Taken from the album *Critical Failure*.

MYSPACE.COM/DESTROYEDYOURFACE

16 HEAD OF WANTASTIQUET
A CURSE REPEATED

Head Of Wantastiquet is the alter ego of Paul Labrecque, an American musician/songwriter now residing in Belgium. Taken from the album *Dead Seas*, out October 22.

MYSPACE.COM/HEADOFWANTASTIQUET

FOR MORE INFO VISIT METALHAMMER.CO.UK

warlordclothing.com

www.free-ebooks-download.net or magazinesdownload.com

WORTH £6,000!

BLAG IT!

YOU FEELING LUCKY, PUNK?

***METAL HAMMER*, DW AND SABIAN STONE SOUR DRUMKIT GIVEAWAY!**

STONE COLD CRAZY!

Sometimes the stars align and *Metal Hammer* gets to give away a truly epic prize. And this is one of those times. That's right, *Metal Hammer*, DW and Sabian will be giving one very lucky person a complete Roy Mayorga/Stone Sour Signature DW Custom Performance kit in Custom Chrome FinishPly with Ultra-Heavy-Duty 8000 Series Pedal, Hardware and Sabian cymbals. This prize is worth nearly £6,000 pounds!

The all-new DW Performance Series outperforms everything in its class. Drummer-friendly features such as revolutionary North American Hard Rock Maple shells with built-in HVX grain technology, STM (Suspension Tom Mounts), F.A.S.T (Fundamentally Accurate Sized Toms), True Pitch Tension Rods, DW Heads by Remo USA, hand-sprayed lacquer finishes and so much more make the Performance Series perform like no other, both on stage and in the studio. This very special kit is the only one of its kind in Europe. In fact, only two will be made in this stage-stealing Chrome Mirror finish – that's the very same finish Roy will be touring with throughout the year with Stone Sour. www.dwdrums.com

Sabian's APX series of cymbals arm today's drummer with the cut and clarity to win any battle against the biggest stack of amps! They are high pitched, high volume and highly musical. www.sabian.com

All you have to do to enter this amazing competition is answer the following question:

DRUMS
10x13 = $466.99
11x14 = $583.99
14x16 = $616.99
16x18 = $616.99
18x24 = $1066.99
6.5x14 = $499.99

HARDWARE
8500T Heavy Duty Hi-Hat Stand = $399.99
8700 (qty 3) Heavy Duty Boom Cymbal Stand = $269.99 x3
8799 Heavy Duty Tom/ Triple Cymbal Stand = $549.99
9120M Motorcycle Seat Throne = $349.99
9300 Snare Stand = $208.99
8002B Black Diamond Double Pedal = $699.99

SABIAN CYMBALS – MSRP
7" Stage Bell $150
22" APX Ride $418
16" APX Cr $271
18" APX Solid Cr $304
20" APX Solid Cr $362
18" APX China $304
14" APX hats $402

WHAT WAS THE NAME OF STONE SOUR'S DEBUT ALBUM?

A) *Audio Secrecy* (text Blag1 A to 87474)
B) *Stone Sour* (text Blag1 B to 87474)
C) *Come What(Ever) May* (text Blag1 C to 87474)

TEXT ENTRIES: SEND THE TEXT MESSAGE BLAG WITH THE COMPETITION NUMBER AND LETTER PRINTED NEXT TO WHAT YOU THINK IS THE CORRECT ANSWER. FOR EXAMPLE, IF YOU THINK STONE SOUR'S DEBUT ALBUM WAS CALLED *AUDIO SECRECY*, SEND THE TEXT BLAG1 A TO 87474. POSTAL ENTRIES: BLAG IT 210, *METAL HAMMER*, 2 BALCOMBE ST, LONDON, NW1 6NW. ENTRIES CAN BE RECEIVED AT ANY TIME BETWEEN SEPTEMBER 20, 2010 AND OCTOBER 20, 2010. TEXTS WILL BE CHARGED AT £1 EACH, FOR CORRECT OR INCORRECT ANSWERS.

By sending your entry you agree to be bound by the Competition Rules which are summarised below but can be viewed in full at: www.futurenet.com/futureonline/competitionrules.asp and you confirm you are happy to receive details of future offers and promotions from Future Publishing Limited and carefully selected third parties. If you do not want to receive information relating to future offers and promotions, please include the word STOP at the end of your text message or at the end of your postal entry. The winner will be drawn at random from all correct entries received by the closing date. Only UK residents aged 18 years and over may enter this competition. No employees of Future plc or any of its group companies or the employees of any entity who have been involved with the administration of this competition or any member of their households may enter this competition. No responsibility is accepted for entries delayed or lost in the post. Proof of postage will not be accepted as proof of receipt. All prizes are as stated above and there is no cash alternative. We reserve the right to replace any competition prize with one of a similar value. If you have any query or complaint in relation to the prize, you should contact *Metal Hammer*. If you are the winner of the competition you accept that Future Publishing Limited has the right (without additional payment or seeking permission) to use your name, address and likeness for the purpose of announcing the winner of the competition and for related promotional purposes. All entries must be received by the closing date. No purchase necessary. Future Publishing Ltd, 30 Monmouth St, Bath, BA1 2BW.

IN ASSOCIATION WITH METAL HAMMER

Jägermeister Music tour

SERVED ICE COLD

METAL HAMMER AND JÄGERMEISTER'S FREE TOUR FEATURING SYLOSIS, EXIT TEN AND THE DEFILED!

Jägermeister have a long and illustrious history with metal, not least being the tipple of choice of Mr Kerry King of Slayer. And of course, anyone who's been to a heavy music festival will doubtless have spent time at their stage – which keeps getting bigger every year! Last year at Sonisphere we watched Exit Ten slay in the rain on the Jäger Rock truck stage, and this year we saw everyone from Turbowolf to Audrey Horne rip it up in the new Jäger ice truck! So it will come as no surprise that our favourite hard liquor has brought together three of the UK's best new bands for a UK tour – the Jägermeister Music Tour with Sylosis, Exit Ten and The Defiled. And the best bit is that the tour is absolutely free to lucky winners of tickets – brought to you by Jägermeister, *Metal Hammer* and Academy Events.

Hailing from Reading, Sylosis are one of a select few bands who have arrived on the British metal scene and truly delivered on the buzz that surrounded their early shows. They've slayed at UK festivals and on their own headline tours alike – it'll be a great chance to see them headlining again.

"We're honoured to be part of the first ever UK Jägermeister tour," says guitarist/singer Josh Middleton. "It's a diverse package but that's always a great thing in our eyes."

"We're really excited to be doing this tour!" enthuses Exit Ten's frontman Ryan Redman. "It will be cool to take time out from the new album and play alongside our good friends Sylosis and The Defiled. We're sure we'll reward Jäger and *Metal Hammer*'s fantastic support with some great shows!"

Yeah, and we hope you also reward us with a sneaky peek at the new album!

"When we heard we were doing the first ever Jägermeister Music Tour, we were over the moon!" blurts notorious keyboardist/singer The A.v.D from The Defiled (his reputation for 'bad behaviour' precedes the burly gent wherever he goes!). "The fact that the tour is going to be with two bands we really enjoy and respect makes it even better! We met up with the Exit Ten boys briefly at Sonisphere on the Jäger truck and I know the Sylosis crew are animals, so it should be an amazing tour. We can't wait!"

"All the shows being free entry is amazing – you can't exactly argue with a free gig!" adds Josh. "We've been good friends with the Exit Ten guys for years and have recently hung out with some of The Defiled guys at the odd festival, so we're looking forward to hanging out with both bands and playing some awesome UK venues again!"

To enter, simply text 'JAGER' followed by the letter corresponding to the venue you would like to attend, and your first and last name to 87474. There are limited tickets to each show so we recommend getting your tail in gear and entering ASAP! There is only one unique code per phone number and texts will be charged at standard network rates. The competition is only open to UK residents who are 18 and over.

TOUR DATES (NUMBERS IN BRACKETS DENOTE QUANTITY OF TICKETS AVAILABLE)

A. TUESDAY NOVEMBER 9TH LONDON O2 ACADEMY ISLINGTON (350)
B. WEDNESDAY NOVEMBER 10TH LIVERPOOL O2 ACADEMY2 (250)
C. THURSDAY NOVEMBER 11TH NEWCASTLE O2 ACADEMY2 (200)
D. FRIDAY NOVEMBER 12TH GLASGOW O2 ABC2 (200)
E. SATURDAY NOVEMBER 13TH BIRMINGHAM O2 ACADEMY2 (300)

For example, for the gig in Newcastle, text 'JAGER C Darth Maul' to 87474. You will then receive a text back with a unique number. Simply enter your unique code onto the ticket attached, with your details on the back, and present it at the door! Please note, you *must* bring ID with your ticket.

academyevents O2 academy

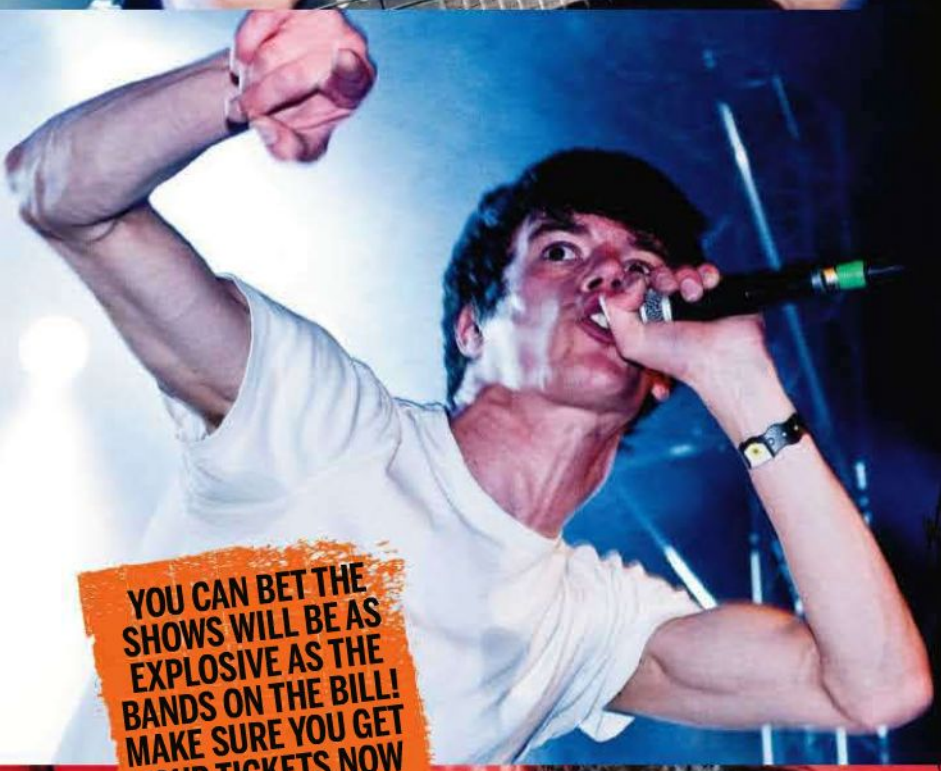
More at ebook-free-download.net or magazinesdownload.com

ENTER NOW FOR YOUR CHANCE TO GET

FREE TICKETS!

SYLOSIS

Sylosis are riding a high that started with the release of their *Conclusion Of An Age* album two years ago. They've impressed at Download and while supporting Fear Factory, and were awesome at Kent's Hevy Fest. At the latter they debuted two new songs, *Sands Of Time* and *Altered States*, both of which will be on their forthcoming album, due out early next year.



EXIT TEN

Exit Ten have had some of the worst luck a band could have with labels and management but, with new management (sharing Evile's manager) and an awesome new album in the pipeline, the band will finally realise the potential that *Hammer* heard way back in 2005 on demos, at live shows and on their awesome debut, *Remember The Day*. We reckon 2011 could be Exit Ten's year. About bloody time!

YOU CAN BET THE SHOWS WILL BE AS EXPLOSIVE AS THE BANDS ON THE BILL! MAKE SURE YOU GET YOUR TICKETS NOW AND GET DOWN EARLY TO SEE ALL THE BANDS!

THE DEFILED

London's infamous metallers, The Defiled, are also really hitting their stride and getting the recognition they deserve from both the UK and abroad. Their *1888* EP has been doing the rounds, but the real killer is their explosive live set. Do not miss them!

BACKSTAGE WITH THE HOTTEST NEW
ACCESS ALL ARE
Spencer shows us his 'O' face
Lee and a few close personal friends squabble over the mic
TRASH TALK
LONDON
AUGUST 2010
Lee: bleeding nutter

EXTREME NOISE TERROR

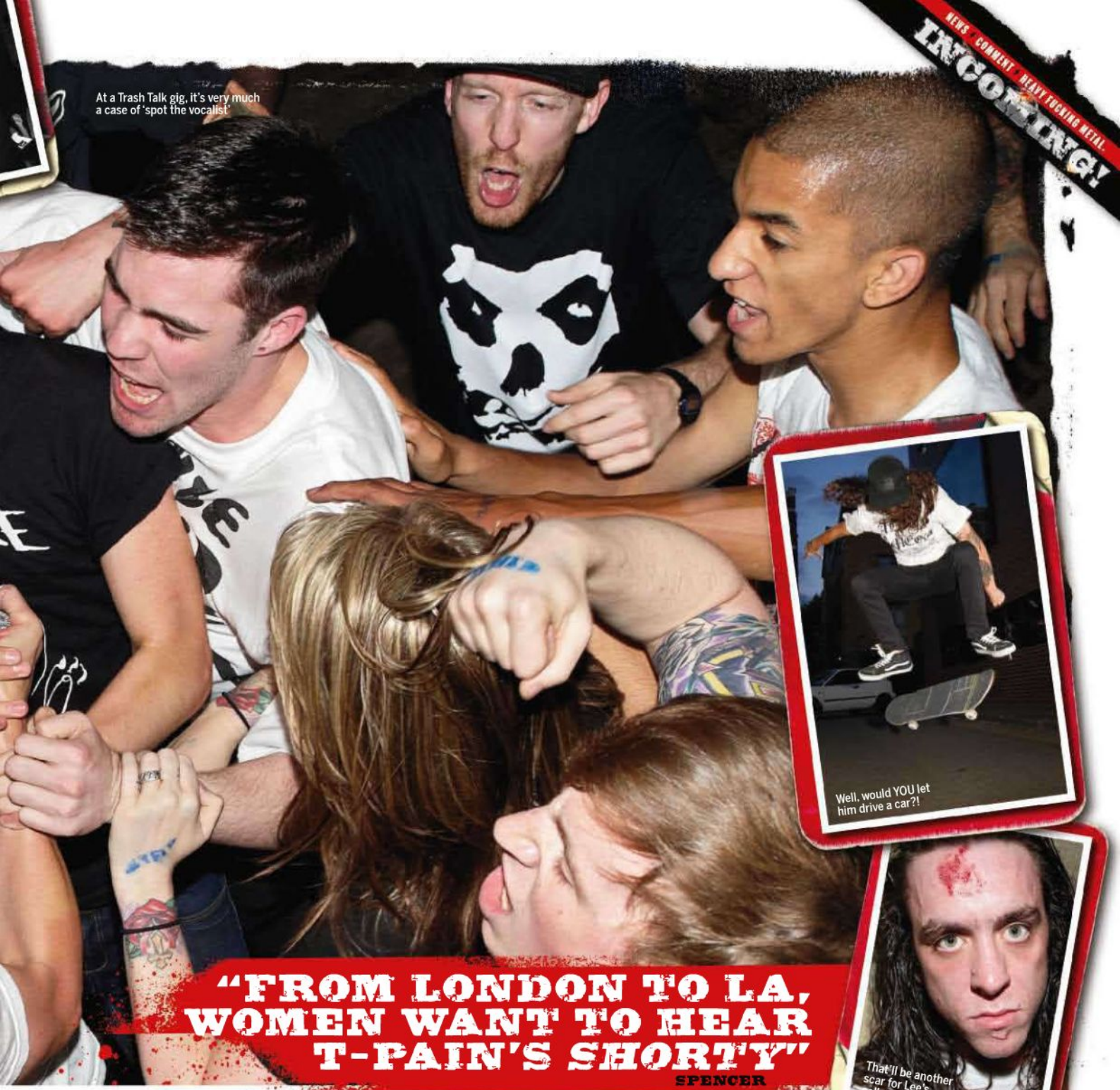
***HAMMER* ATTEMPTS TO RECONSTRUCT THE MEMORY OF A NIGHT OUT IN LONDON WITH TRASH TALK, A BAND WHO MAKE GG ALLIN LOOK LIKE JUSTIN BIEBER. DANGER, WILL ROBINSON, DANGER!**

WORDS: TERRY BEZER. PICS: SAM SCOTT-HUNTER.

You all know that feeling. It's one that you will likely experience at least once every weekend. You prize your eyes open from your slumber and stare bleary-eyed at your bedroom ceiling. There's that brief second where you await the excesses of the night before to hit you like a truck in one way or another... and then there's pain. Searing, unbelievable pain that feels like your head has been placed in a vice and tightened to breaking point and like your eyes are trying to bury their way backwards into your brain, leaving you contemplating suicide at least once during the upcoming day just to get away from the seemingly never-ending pain and muttering to yourself that you'll never, ever, ever do that again (even though you blatantly will, and probably within the next month). A night out with Trash Talk will leave you in this exact set of circumstances.

Rewind 24 hours and *Hammer* arrives at the Sacramento, California band's home from home in Stratford, East London. They'll be setting up base here for six weeks while terrifying different areas of Europe with their explosive brand of anarchic punk rock. On their road lies a couple of pieces of shit so big that they could have come from a human and it wouldn't be a stretch to call their little piece of London a 'ghetto'. A shithole, if you will. The choice is yours and both are as accurate as each other. The band's place itself very much looks like you'd expect of a touring punk rock band. The guys from Cerebral Ballzy just left a few hours ago from a night of partying. The band's living room houses a mattress and couch with a wardrobe randomly in the corner and clothes strewn all over the floor. The kitchen has tiles missing, the bathroom has precarious-looking pipes hanging out of the walls at some pretty fucked-up angles, and there are more empty alcohol bottles in this house than there would be at Shane

More at ebook-free-download.net or magazinesdownload.com



At a Trash Talk gig, it's very much a case of 'spot the vocalist'

Well, would YOU let him drive a car?!

That'll be another scar for Lee's collection...

"FROM LONDON TO LA, WOMEN WANT TO HEAR T-PAIN'S *SHORTY*"

SPENCER

McGowan's after a wake. In the words of Black Flag roadie Mugger in Henry Rollins' seminal punk rock memoirs *Get In The Van*, it's quickly apparent that "this isn't Van Halen".

"We haven't had hot water for four days but we're happy," says frontman Lee Spielman, a man who's so chilled in his time offstage that he's cooler than Mr Freeze.

Then there are the neighbours that the guys have to contend with. On one side is an elderly Polish woman who can most accurately be described as terrifying. This is kind of backed up by the fact that when we look towards her house from the garden, she's got a frying pan on her roof. How she got it there, God only knows, but she does appear at one point, looking for all the world like a draconian headmistress to tell the boys off for partying the night before.

"The guy on the other side of us is crazy," confirms Lee. "He's always drunk and listening to rock music all night. The other day he took a piss on his own front door while we were all outside before going in."

If there's one thing that you've heard about Trash Talk, it's probably their reputation for being just about the most dangerous band on the touring circuit, across any genre in music. Whilst supporting Cancer Bats earlier this year, they were banned from ever playing London's Relentless Garage again following the band and their fans causing a mini-riot and having numerous 'altercations' with security. The culmination of that set ended with threats of the police being called and the plug being pulled halfway through their set to stop any more damage being done. When you couple this with the rumours that emanate from the States of the band having police subpoenas out on them all over the country due to these chaotic live performances and the band having run up tens of thousands of dollars in medical bills with all the injuries they've inflicted upon themselves, you could be forgiven for thinking we were spending time with NWA in 1989.

It's not an exaggeration to say the notion of hanging out with this bunch when all you've seen of them is their live antics has us erring on the 'shitting pants' side of things. We toy with the idea of turning up in full body armour for safety. But that would be ludicrous. Or would it? The truth of the matter is that the Trash Talk guys are more mischievous than they are malicious and they're always funny as hell. They make Jay and Silent Bob look like a pair of lightweights with regards to weed intake, when they're asked by Radio 1 what track they would like to hear over and over for the rest of their lives they pick Tinie Tempah over any punk rock luminaries, they irritate pensioners with chunks of corn on the cob from Nando's on the London Underground, and we'll get to their liver-humping alcohol intake later on in the piece. Both bassist Spencer Pollard and guitarist Garrett Stevenson are constant jokers, their penchant for greeting attractive women by unleashing a short burst of T-Pain's *Shorty* is as infectious as it is hilarious.

"From London to LA, women around the world want to hear T-Pain's *Shorty*," laughs Spencer.

We arrive at London's Hoxton Bar & Grill a few hours later for the band's show with headliners Fucked Up and openers and last night's party partners/victims, Cerebral Ballzy. Trash Talk kill time by buying a bottle of white wine that costs less than four quid and tastes like you could fuel a car with it. They take over the local park with their mates, smoke more weed in an hour than Cypress Hill will manage in a touring cycle, and play table tennis against the homeless. We learn that Garrett Stevenson specialises in music theory due to his time spent learning to be a sound engineer in a Californian university and that he met Lee when the frontman asked him to record Trash Talk for $20, a price that wouldn't even get you enough studio time to record a cover of Napalm Death's *You Suffer* in London. Truth be told, they're a fuck of a lot smarter and cooler than the Neanderthals certain areas of the press have painted them out to be.

The show tonight is as ferocious as everything you've heard about the TT live experience. Lee bleeds from the centre of his forehead within the opening minutes of the set and the formerly placid audience are turned into red-eyed, rabid harbingers of war. The security guards, usually used to badly dressed clientele in pork pie hats with Cornish pasties for shoes, are calling each other over just to watch the chaos from the safety of the sidelines and laugh out loud (partly in hilarity of a schizophrenic punk crowd losing the plot, but mostly out of nervousness that this could expand into a full-blown riot at any given second).

After the set, it's party time. Through your writer's Channel Tunnel-sized mouth, the band have learned that it's your humble narrator's birthday.

"We're working on a strict 'no refusal' policy for you tonight," laughs Garrett, the image of Beelzebub burning through his pupils if you look closely enough. He then hands us a bottle of Patron Silver that he fights (nearly literally) security to get into the building and encourages us to chug it straight out of the bottle. If you're unaware of Patron (and we were prior to taking a swig out of the bottle), it's a brand of luxury tequila that can best be described as tasting like liquid fire and it begins an alcoholic slope for us that isn't so much steep as fucking vertical (especially when Gallows guitarist Lags joins the chaos a little later on). Beer, whiskey, sambuca, cider, Jägermeister and vodka – all consumed by the shitload in an alcoholocaust that ensures that we end the night at stupid o'clock and in spectacular style – by attacking our sleeping girlfriend with a slice of last night's Meat Feast pizza and thinking it's hilarious to do so.

Perhaps we should have invested in that body armour after all.

***EYES & NINES* IS OUT NOW VIA HASSLE.**
TRASH TALK TOUR THE UK FROM OCTOBER 27

There's always one...

"THE OTHER DAY HE TOOK A PISS ON HIS OWN FRONT DOOR BEFORE GOING IN" LEE

Garrett's perfected the commuter glower on the Tube

Spencer gets high onstage

In the ghetto: Spencer and Garrett at their pad

Lee gives us some love

Trash Talk (left to right): Spencer, Garrett, Lee, Sam

The calm before the storm

ROCK BY NUMBERS

TRASH TALK'S LUNACY IN NUMERICAL FORM.

48 hours suffered with a hangover

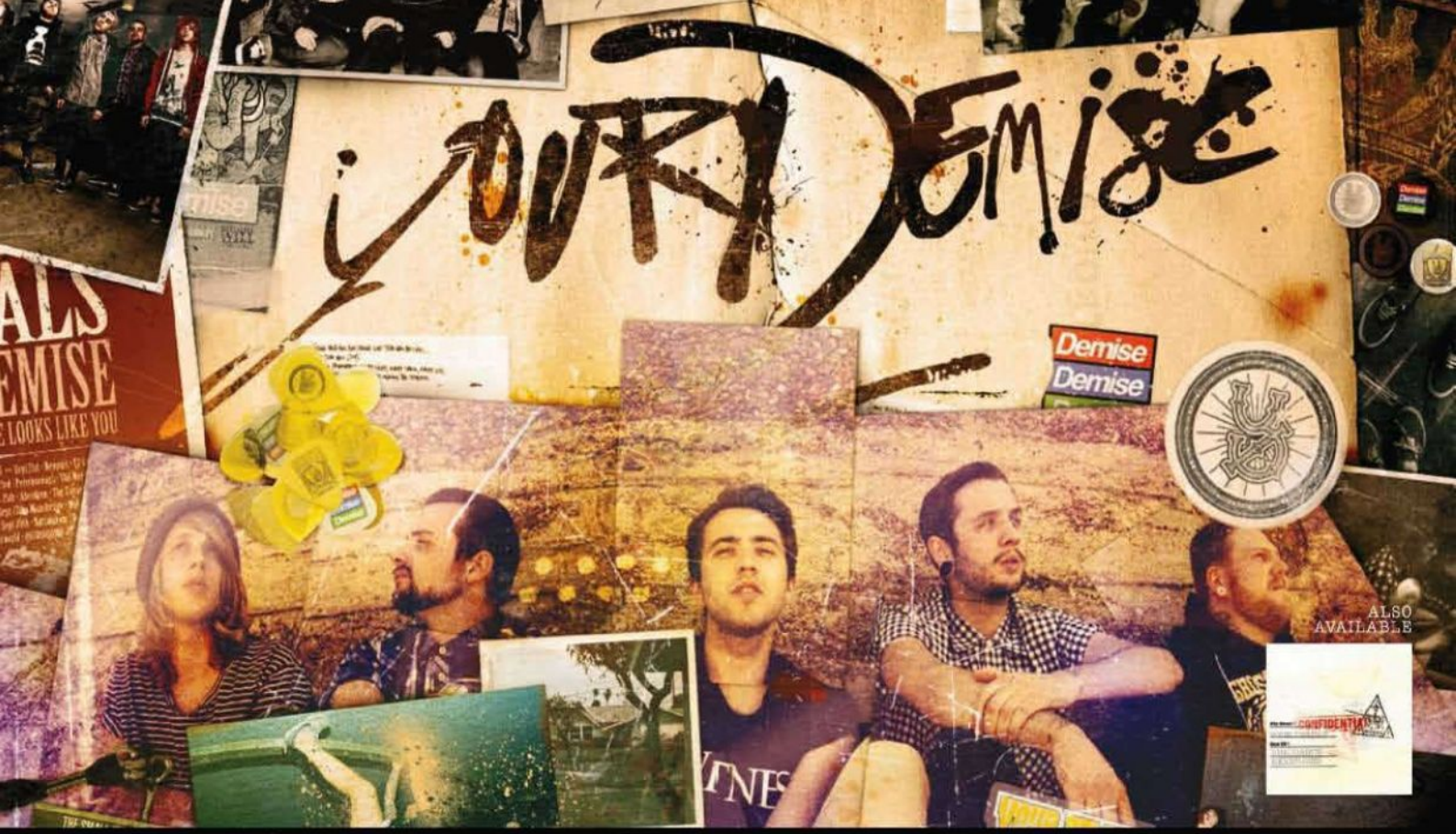
72 (at least) London females subjected to a rendition of T-Pain's *Shorty*

5 blunts per hour

4 lumps of dog shit on Trash Talk's road

13 bouncers unsure of their safety

More at ebook-free-download.net or magazinesdownload.com



The Kids We Used To Be..

NEW ALBUM
SEPTEMBER 20TH

PLAY.COM
FREE DELIVERY ON EVERYTHING

CHECK WWW.VISIBLENOISE.COM FOR MERCH, POSTERS AND LIMITED ITEMS

down

diary of a mad band
europe in the gear of VI

this DVDis documented footage marking the 2006 return of **down!**
from the practice room through the first european tour **ever**
-this film is the raw truth!
so sit back...
turn the lights down...
and crank this mother up!

Phil Anselmo

The blistering new DVD - Out 4th October

Available on DVD/2xCD digipak and digital download (audio only)

DVD includes over 2 hours of tracks and tour footage 2xCDs feature a 16-track previously unreleased concert

Pre-order now from Play.com/RR2010 for just £15.99

WWW.DOWN-NOLA.COM WWW.ROADRUNNERRECORDS.CO.UK

PLAY.COM ROADRUNNER RECORDS

"MY MOM WALKED IN AND CAUGHT ME... I DIDN'T EVEN GET A CHANCE TO FINISH"
JACOBY SHADDIX

More at ebook-free-download.net or magazinesdownload.com

DISCS OF DOOM

THE GODS OF METAL CHOOSE THE ALBUMS THAT SHAPED THEIR LIVES

WORDS: GILL

JACOBY SHADDIX

THE FIRST ALBUM I HAD SEX TO IS...

INXS

Kick, WEA, 1987

"It was a horrible experience. I was, like, 16. My mom walked in so the chick jumped off me and I'm lying there with a raging hard-on. My mom was like, 'Koby!' My cock just went *dooowwwn*. I didn't even get to finish up – my mom made me take her to the door. Does she know me now? Oh yeah, she knows... she knows whose dick she was sucking."

THE FIRST ALBUM I BOUGHT WAS...

POISON

Open Up And Say... Ahh!, Capitol, 1988

"Poison's truly awesome *Open Up And Say... Ahh!* I was like 11 or 12. Why did I choose to buy that one first? Well, for me... *'I don't need nothing but a good time'* ha ha! That's all I wanted. *'How could I resist? And it don't get better than that!'* And what did they represent to me? I thought they were hot-ass chicks, dude! It was just fucking rock'n'roll... glamorous... and it fucking had all the chicks – those dudes got all the money and all the pussy and all the weed."

I BREAK THE SPEED LIMIT TO...

GALLOWS

Grey Britain, Warner, 2009

"That's probably my favourite punk rock record of the last five years. I like *Orchestra Of Wolves* but *Grey Britain* crushes it. It's just way stronger, way more confident sounding. They know exactly where they're headed with their sound. I just love that movie/short film they did for it, that's what really got me. And the artwork, it's fucking crazy."

THE ALBUM THAT BROKE MY HEART...

POISON

Flesh & Blood, Capitol, 1990

"That's the album that lost me. I think I just grew away from them, I was off on some new shit by then. I'd discovered Led Zeppelin by that point, like, 'Oh yeah, this is real rock.'"

NO ONE WILL BELIEVE I OWN A COPY OF...

KELLY CLARKSON

Breakaway, RCA, 2004

"*'Since U been gone, I can breathe for the first time...'* the rest of the album is good too, it's a great pop record. When me and my wife are in the car to go and buy her her feminine products, we listen to that."

THE ALBUM I WISH I'D MADE IS...

FAITH NO MORE

King For A Day Fool For A Lifetime, Slash, 1995

"It's my favourite record by them. It's got different sounds on it, different styles, very eclectic... Killer vocals, great songs. *Digging The Grave* is one of my favourite songs. They were heavy but accessible, cool but popular; they had everything and they could get away with it. Patton sounds like a little Japanese girl, then some massive black dude singing soul."

THE ALBUM I'D WANT TO BE REMEMBERED FOR IS...

PAPA ROACH

Getting Away With Murder, Geffen, 2005

"That was when I had a total paradigm shift in my life and my connection with music and my band and the audience... it all clicked. I was never really a spiritual person, I'm not a Christian, but I'm spiritual now. I was just going round the world and drinking like a fucking nut and doing all kinds of drugs so I cleaned my life up and discovered who I was. I was confused for the first couple of records but on that record I finally seemed to settle into who I was."

A KID ASKS ME WHAT METAL IS. I'D HAND HIM A COPY OF...

METALLICA

Master Of Puppets, Elektra, 1986

"They brought metal to the masses. Iron Maiden and Judas Priest were bringing it but they were a little before my time. Metallica just brought it, and that was the record that changed their game and the game of metal especially to all of us in the US."

THE ALBUM I'D WANT PLAYED AT MY FUNERAL IS...

OL' DIRTY BASTARD

Brooklyn Zoo, Elektra, 1995

"Oh dude, that one song, *'beeeeyyyooooo-wweeeyyooorr!'* It's a surfy instrumental. Dammit, what is it?! It's an old classic with slide guitar, *'de-de-deyyyooor-nowww.'* It's got this beautiful sound. It's weird, there's this darkness to it, it's beautiful but ominous at the same time. I'd have a medley, I'd make a mixtape. I'd have some Ol' Dirty Bastard in there – *Brooklyn Zoo*! *'Shimmy-himmy-yah-shimmy-yay!'* Then I'd shove an eightball of coke in my ass and fucking die."

THE BEST ALBUM ARTWORK IS...

GUNS N' ROSES

Appetite For Destruction, Geffen, 1987

"That shit was fucking savage. It was that robot shit with knives in his mouth and the chick was lying on the sidewalk with her panties round her ankles. Disturbing. You're fascinated but also repulsed and shocked."

ENSLAVED

ODYSSEY TO THE WEST

OCTOBER 8TH 2010

"ENSLAVED IS A PHENOMENAL EXPERIENCE"
GAMESMASTER

"SPECTACULAR, VIOLENT, CLOSE COMBAT AND MASSIVELY POWERFUL GUNS. EXCITED"
FHM

"AMBITIOUS, INTENSELY VISUALLY STIMULATING AND THOROUGHLY ENGAGING"
EUROGAMER

"A TALE WORTH HEARING, AND AN APOCALYPSE WORTH STICKING AROUND FOR"
TELEGRAPH.CO.UK

PRE-ORDER NOW AT GAME
TO RECEIVE 'CLASSIC MONKEY' DLC
AND AN ENSLAVED MARVEL COMIC

WHILE STOCKS LAST.
SEE GAME.CO.UK
FOR DETAILS

GAME
START HERE

WWW.ENSLAVED-THEGAME.COM

16
www.pegi.info

ENSLAVED™: Odyssey to the West™ & ©2010 NAMCO BANDAI Games America Inc. All rights reserved. Created by Ninja Theory Ltd.
Microsoft, Xbox, Xbox 360, Xbox LIVE, and the Xbox logos are trademarks of the Microsoft group of companies and are used under license from Microsoft. Association.
"PS" and "PLAYSTATION" are registered trademarks and "PS3" is a trademark of Sony Computer Entertainment Inc. PEGI is a registered trademark of Sony Corporation. All rights reserved.

More at ebook-free-download.net or magazinesdownload.com

STARRING
ANDY SERKIS
(LORD OF THE RINGS, KING KONG)
CO-WRITTEN BY
ALEX GARLAND
(THE BEACH, 28 DAYS LATER)
MUSIC BY
NITIN SAWHNEY
PS3
PlayStation Network
XBOX LIVE
XBOX 360
namco
BANDAI NAMCO Games

BATS OUT

AVENGED SEVENFOLD lost their best friend and brother. They've also just scored a number

"We've done Jimmy justice. Whatever happens, whether we quit or

More at ebook-free-download.net or magazinesdownload.com

WORDS: Philip Wilding. PICS: Travis Shinn.

OF HELL

one album and their UK tour is an oncoming hurricane. Talk about your mixed emotions...

whatever, we've done what we were put on this Earth to do" Zacky Vengeance

Zacky, Synyster and Johnny wind down between shows

Zacky prepares to knock it out of the ballpark

There are reminders of him everywhere. The remaining members of Avenged Sevenfold wear metal vials around their necks on long, silver chains. In each capsule is a small part of The Rev's drumkit. The rest of it sits quietly in the Hard Rock Hotel, Las Vegas; testament to the memory of the band's dead drummer.

The struggling Blue Jackets play ice hockey at the Nationwide Arena in Columbus, Ohio. Backstage, the band sit among the team's lockers, the sound of Disturbed's set rumbling through the wall. Across the hall, there's a tall cabinet on wheels that houses The Rev's things – it travels with the band as they make their way across the US and, later tonight, into Canada.

"We have all his stuff here," says frontman M Shadows. "All his drawers in his cabinet with his stuff in, his playing shoes, the tape he used and his drumsticks he'd mix it up with... all the stuff he used to play with, we have it still."

Rockstar energy drinks are sponsoring the Uproar tour; their banners emblazoned with a crazed-looking lion hang over the arena. Stone Sour have played, Disturbed are closing the show, Avenged Sevenfold, recently the band with the number one album in America, sit in-between. Hellyeah are part of the bill too, but they've passed on playing Columbus – Dimebag Darrell was murdered here while playing at the Alrosa Villa venue across town; it's not a city his brother Vinnie Paul ever plans on coming back to even if it means missing a show. Columbus is also the last place where the band ever played live in the US with The Rev, as part of the Rock On The Range festival. There's a lot of history here, some good, some bad.

The Rev's favourite ride cymbal sits among Mike Portnoy's daunting-looking kit; he'll use it every night on this tour. As the flames from their enormous gothic stage set – imagine an imposing Victorian mansion from your darkest dreams and you'll be close – lick around him, he places a marshmallow on his drumstick, leans over his kit and toasts it. It's a rare moment of levity in a charged set. They sound incredible, their reputation as a head-turning live act remains intact, even more so considering that the bug that had laid guitarist Zacky Vengeance low in Chicago a few days before meant that Shadows had no voice at four that afternoon. His sheer will to make it and the show work is remarkable; he doesn't miss a note in the hour they play. Everything stops for an almost eerie silence when they play *So Far Away*, and the backdrop moves to one side to reveal a huge image of The Rev's tattooed back, his bandmates' arms embracing him. Shadows will later admit that every night that it appears he wells up behind his impenetrable mirrored shades. Zacky sports two new tattoos, the new album title – *Nightmare* – on his upper arm, and on his neck one simple word: Forever. You don't need to ask its significance.

This tour's only five nights old, but they've been playing live again without The Rev since late July. To prepare themselves for Uproar they jumped on the bill of Rockstar's other summer tour, Mayhem. They played a handful of shows alongside Rob Zombie and Korn, starting in Montreal. Due to Mike Portnoy's erratic schedule they only got to rehearse a handful of times together before they stepped out on stage.

Nothing like jumping off the deep end, then...

Zacky: "We rehearsed for about one day before the tour. It was the scariest time of my entire life as a musician. We went on and kind of rehearsed on stage to be honest. We were up there just trying to get through the set, we were so nervous, my hands were shaking so badly, but I didn't care, it was me connecting with the fans again. We were missing Jimmy, we were so sad, and now we're just ready to demolish things; that's how it is."

Shadows: "I know, 20,000 people in Montreal. It was very nerve-wracking for all of us. What happened was that when *Nightmare* started [the set's opener] it was so loud from the kids that we all felt a lot better. They all knew it was our first show back, there were signs, there were kids chanting 'Rev', so it was like, OK, it made us feel better because they weren't expecting greatness, they had context for that first show back, let's just get this one over with. And it was emotional and it was rough, you have all these nerves and you're thinking about all these things on the first night, you know, 'What are we doing?!'"

Zacky: "We didn't want to come back and carry a show. They asked us to do headliners – I told them to fuck off. It's not our glorious fucking return. We were scared to death, it was like throwing someone off a boat who's never swum before and saying sink or fucking swim and we swam."

You're out now with Hellyeah! and Stone Sour, who've both lost friends and bandmembers. Does that help you come to terms with what's happened?

Shadows: "I called Corey [Taylor] when it first happened and I said what I had to say and now we just don't talk about it and I realise that there's nothing you can really say. Keep your head up and move forward, you know? People say 'I'm sorry' and you're like, 'What are you sorry for?' It's the same way with Vinnie out here – he's been so sympathetic to us in our situation because he's been through it."

In *Nightmare* you've made what sounds like the defining album of your careers, it feels like this is Avenged Sevenfold's moment. Do you put any faith in the argument that great art comes out of adversity?

Shadows: "I think that's why we decided to go into the studio so fast; through all the pain and the hurt we had a sense about ourselves where we knew that it needed to be tapped into then as opposed to waiting six months because I feel different now to the way I did then. I thought the world was over; it's still bad, but that record helped me get to the point where I am now, where I feel a bit better about things. I'm really glad we did it then so we could tap into what we were feeling at the time instead of waiting."

Synyster Gates [guitar]: "It does feel like our moment and it feels like Jimmy's moment too and it has to be, it's his last bit of work and it's going to be the last record that's truly Avenged Sevenfold so it has to be the biggest record and I know it will be, it already is with us, it is with our families; it's always going to be a very close to our hearts."

Jimmy's obviously irreplaceable, so how important was it getting Mike Portnoy to play on the album and come out and tour with you?

Synyster: "It feels comforting; he really does feel a bit like our saviour. When you look back and see him up there having the time of his life, it's inspiring and it's good to know he's there kind of protecting us and we don't have to think about the next step, we're just here doing the best we can. Portnoy never offered his services either..."

Zacky: "Many drummers did offer and from many massive bands who shall remain nameless. It was nice, but it was almost insulting to us, because it was too soon. Some bands just wanted to jump right in and replace him – it's like there's a vacant stool, I'll come right in! No respect at all and that's not how we operate; it blows my mind that people can be like that. But Mike offered his condolences and sent the family a cymbal knowing that Jimmy was a big fan of his. The idea of reaching out to Mike came about and it was so easy to make it happen, the stars aligned then, he said 'I'd love to do it, play whatever you want, whatever music Jimmy left behind...'"

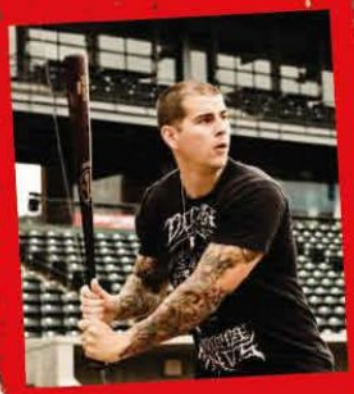
You've spoken recently of the guilt you've sometimes felt when the band's natural exuberance has returned; laughing in the studio and on the road and then realising that Jimmy's gone and feeling bad about it. How hard has it been to resist those feelings?

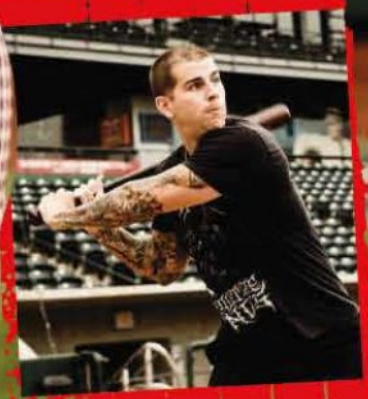
Zacky: "I think you can't grieve forever. When you look back and you realise that you all share the same fate at

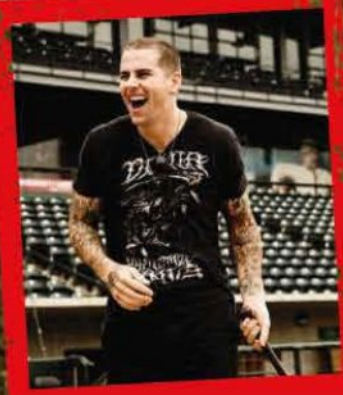
"They asked us to do headliners. I said, 'Fuck off, it's not our glorious fucking return'" Zacky Vengeance

More at ebook-free-download.net or magazinesdownload.com

Zacky: ready to demolish things







No Sleep 'Til Hammersmith

A7X CO-HEADLINE THE HAMMERSMITH APOLLO IN OCTOBER WITH STONE SOUR. THE VENUE'S HOSTED MANY LEGENDARY PERFORMANCES OVER THE YEARS. THESE BANDS WENT ON TO HAVE ASTRONOMICAL CAREERS.

BLACK SABBATH / VAN HALEN 1978

Black Sabbath celebrating their 10th anniversary since forming as Earth, with those hot young bucks called Van Halen riding along. And it was the latter who stole the limelight. The place was packed for Halen, and nobody could believe how utterly compelling and propulsive their performance was. Made the Sabs seem almost archaic.

AC/DC / DEF LEPPARD 1979

The first of four successive nights this pairing played here at the start of November. The night Leppard drummer Rick Allen celebrated his 16th birthday onstage, when Leppard displayed their youthful potential, and 'DC showed them how far they still had to grow. The sight of Angus blazing away while being carried round the venue on Bon Scott's shoulders is still sharp in the memory.

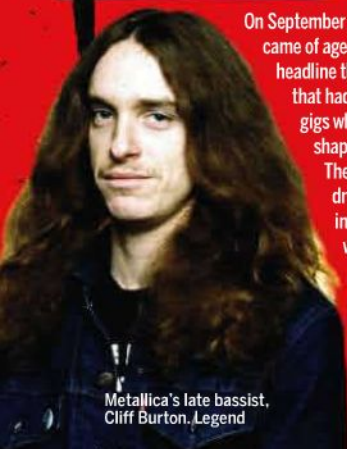
JUDAS PRIEST / IRON MAIDEN 1980

Two of the greatest names in the annals of metal brought together on the same bill. A dream for everyone, especially for the young Maiden guys just starting to make their mark. There was a certain friction between the bands, but it made for two great performances. It was almost a co-headlining duel – history was made.

MOTÖRHEAD 1980

The Ace Of Spades tour, with the band probably in their prime. Playing four nights at the venue at the end of that year. The sound was so loud, it threatened to split the walls, as Lemmy, 'Fast' Eddie Clarke and Phil 'Philthy Animal' Taylor delivered the set that would become the basis for the iconic *No Sleep 'Til Hammersmith*.

METALLICA 1986



Metallica's late bassist, Cliff Burton. Legend

On September 21, Metallica came of age by getting to headline this venue, one that had staged so many gigs which helped to shape their sound. They sparkled and drove with pure intensity. It was when a band and audience bonded. But was also their last ever UK show with Cliff Burton, who died six days later.

Avenged Sevenfold: ruling onstage

some point, you realise that Jimmy's music is out being heard by millions of people around the world and we're still best friends and we're still alive with a lot to enjoy."

Shadows: "Jimmy's parents sat us down before we went on tour and said, 'Listen, if you guys need to have fun out there you can't feel guilty for having fun, you can't feel guilty for thinking this rocks with Mike. You can't sit there and feel guilty about anything. It's not your fault, this is the way it has to be, you have to move forward and have fun on tour and if the record's a success then enjoy that too. Don't feel guilty, try and continue your life the way Jimmy would have wanted you to continue your life.'"

It's quiet at the Hyatt on Capitol Square in downtown Columbus. At the rear of the hotel stands an impressive steel fountain, a silver figure reaching upwards, the streams of water gurgling around its feet. It's getting late and empty cabs drift by, drivers scanning the subdued streets for a fare. Avenged Sevenfold stand around and swap cigarettes and stories. The days of the hard partying are over or on hold at least. There's pizza if you're hungry and large tumblers of 12-year-old whiskey are hurriedly drunk, but at no point do you imagine that a TV's about to go out of a window. In the bar, Johnny Christ's dad is engaged in conversation with Synyster's father.

"First gig I ever went to," says Johnny later, "Metallica with my dad and granddad, it was awesome." The former was meant to be taking the band on a hunting trip while they were in town, but their plans fell through. Pa Gates, as he's called on the band's latest album, (he's Brian Haner Sr when he's at home), is a guitarist and comedian of some note. He plays the solo on the band's *Tonight The World Dies* and brings depth to the song his son played a significant role in writing: *So Far Away*. He's been out on tour for months with comedian Jeff Dunham as the Guitar Guy, opening the show and adding some musical colour to Jeff's set. They leave for South Africa for a month of dates in a few weeks. In April this year they sold out the O2 in London. "You guys not played there yet?" he teases. He auditioned for Frank Zappa's live band when he was 17, an afternoon he recalls as one of the most intimidating things he's ever done. He didn't get the job, but Frank would later invite him back to contribute some guitar parts on a session of his. He still reminds people about it.

It must have been a very musical household. Was your dad an inspiration?

Synyster: "My dad was always playing, always touring. He's not the best teacher in the world, he used to get frustrated, but I pulled it out of him. Things like *Black Dog*, *Stairway To Heaven*, the stuff I first learnt, it was from him. It's cool having him on the albums with us, he likes doing it and he's pretty damned good. I'm a little better, but whatever! He's unreal and he's played with everybody and he's great in the studio. Plus with *So Far Away* I had to have my father on that song, obviously."

That was your first lyric for the band. Was that your way of saying goodbye to Jimmy?

Synyster: "I just had so much stuff that I wanted to put in alongside Jimmy's last compendium of work, his last artistry, you know? So I asked the band if I could do it. It wasn't just completely me, Zack helped a lot, Matt [Shadows] threw in some

Mike Portnoy, filling in for his late friend

ideas. It's a group effort, but it started with me I guess and it felt really good to just get it all out and off my chest. At first, it was like, 'What the hell am I going to write or talk about him and who he was? Do I want to say goodbye to him? What am I doing?' So I gave up on all of that and wrote what my heart was feeling."

The album went straight in at number one in the US and has stayed in the top 10 since. It's the kind of thing bands dream of, but the success must have been tempered by your loss.

Shadows: "It definitely didn't matter as much as Jimmy had gone."

Johnny Christ [bass]: "We celebrated a little bit a few days after, but the day that we heard it, we didn't really do anything. We just went 'cool' and sort of shrugged our shoulders."

Shadows: "But I'm glad that he had a number one record because to me Jimmy's on the record, his voice and his music, so it's an awesome send-off. I'm just glad that kids are getting it and getting to hear his last piece of work and I'm glad that it's helping us continue. I think that everything we've done was leading up to making this album."

The video for *Nightmare* explicitly references the *Jacob's Ladder* movie and manages to be both horrific and touching, it's quite the feat. The tarantula spider from *Afterlife* appears, Jimmy's drums make a cameo...

Shadows: "We never wanted to make a video; the director, Wayne Isham, talked us into it. He was a good friend of Jimmy's and ours and he came up with the concept. It was strange when he made the pitch as *Jacob's Ladder* was probably Jimmy's favourite film."

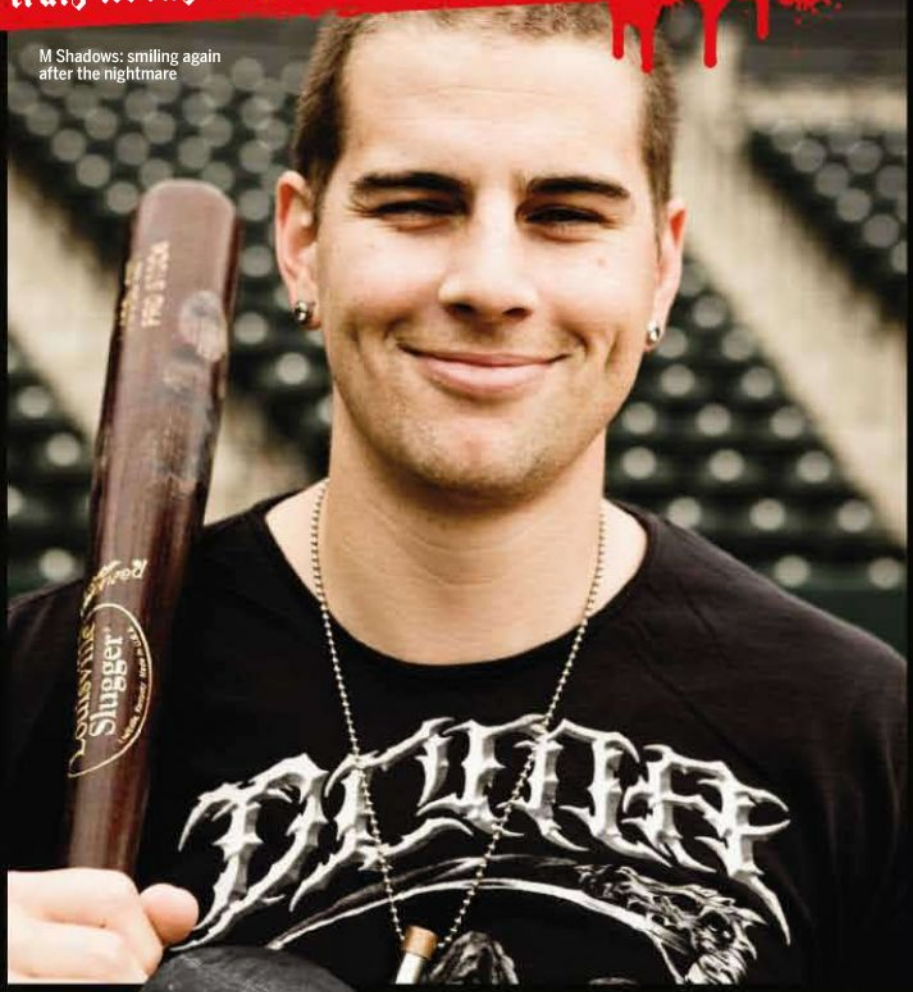
Zacky: "We wanted the asylum scene pretty much verbatim from the film: the bit where Syn's banging his head against the window, that's straight from the movie. My dancing with the skeleton was improvised, but references *Afterlife* where I was dancing with my girlfriend – with this one I wanted to let people know how our world has turned since and not for the better."

Synyster: "We weren't too into the idea of doing a video. It was one of those tough days where we were like, 'Well, we're officially a four-member band on tape, it's on record now...'"

Zacky: "I didn't want people to think we were just doing a music video and carrying on as normal. I wanted to remind everyone that we're still going through the hardest fucking time of our lives and to do that we threw the drum set in their face; this is fucking real, Jimmy's not with us, we're not just moving on, it's not business as usual. It's a very real reality.

More at ebook-free-download.net or magazinesdownload.com

"It feels like our moment and it feels like Jimmy's moment. This is going to be the last record that's truly Avenged so it has to be big" Synyster Gates



M Shadows: smiling again after the nightmare

I saw people in tears when it hit them, because it's so creepy and then, oh shit, there's Jimmy's drums..."

You recorded the album in a relatively brief few months, you've spoken about breaking up; of being unable to go on... How tough did it get during the making of the album?

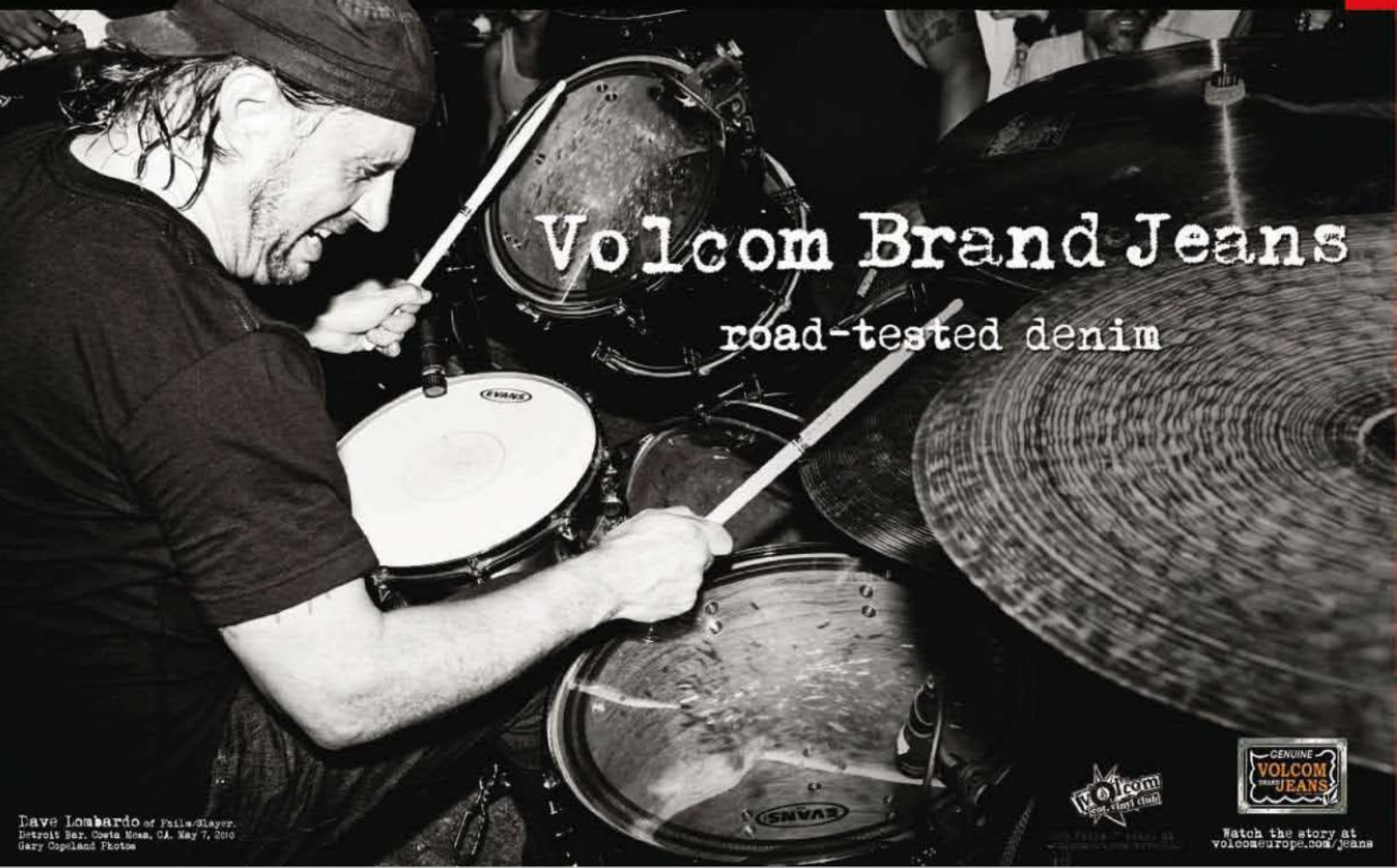
Zacky: "The studio was very difficult given what had happened with Jimmy; the only reason we were in there was that we were dead set on making the best, saddest, most emotional, darkest album, just the most powerful album we had in us. We were on the warpath with record label people, with anyone. We were at war, we closed ourselves off to the world, our label, our families, almost everyone because the only thing we cared about was making this thing perfect or we weren't going to do it.

"We'd go back every night after the studio and one of us would be so fucking frustrated, you know? 'What are we doing? I don't want to do this; this is just fucked up.' And one of us would just talk them down and it was almost a nightly event and every now and then we'd all get together and say, 'Fuck it, we're not going to do anything tomorrow, we're going to drink scotch and let the stories come out, remember Jimmy, listen to old demos with him screaming along on them' and then by the end of the night you're crying again and then you realise that it's back to war the next day."

Shadows: "There are a lot of things that never happened with this band before now; anxiety attacks and panic attacks and there's got be someone there to let them know it's OK. We had to pull together to get through it."

Zacky: "I had an epiphany listening to the album when I realised that we'd done what we set out to do. I felt that we'd done Jimmy justice and whatever happened after that, whether we quit as a band, whether we got in a car accident and died, we'd done what we were put on this Earth to do. I was driving home on the last day of the studio with the rough demo, four in the morning, and I was coming up to the house and *Fiction* was playing and I was thinking, 'We did it, I'm the only person out on this road realising that we had created a magical album' and that's when it hit me and I was really proud and after that I didn't care about anything, right then nothing else mattered. It took a burden off all our shoulders, it felt like such a big responsibility and we could finally fucking breathe again for the first time in five months. Jimmy had left us a gift and we'd finally been able to pass it on."

***NIGHTMARE* IS OUT NOW VIA WARNER BROS RECORDS. A7X TOUR THE UK WITH STONE SOUR IN OCTOBER**



Dave Lombardo of Philm/Slayer. Detroit Bar. Costa Mesa, CA. May 7, 2010 Gary Copeland Photos

TRIAL BY FIRE

BRING ME THE HORIZON stand accused of not being metal. Like they give a fuck, they've sold 200,000 records. All they ask is for you to listen with your ears, not your eyes.

Words: Gill. Pics: Sam Scott-Hunter. Live Pics: Will Ireland.

Yes, you hate Bring Me The Horizon, we know. But how much BMTH have you heard? Have you seen them live? Have you met any of the lads? Few bands in our world have suffered as much animosity. They're up there with Nickelback and Linkin Park. Yes, frontman Oli Sykes looks like he fell off the wall of Toni & Guy, but the whole band – despite the popularity and in spite of the backlash – remain refreshingly grounded and they're uncompromisingly heavy despite their dizzying rise.

The band started in Sheffield in 2004 when most of its members were only 14 or 15, bar Aussie guitarist Jona Weinhofen, 27, previously of Bleeding Through, who replaced Curtis Ward last year. While their EP and debut album, *This Is What The Edge Of Your Seat Was Made For* and *Count Your Blessings* were critically panned, the band continued to grow apace with their intense live shows. BMTH (completed by guitarist Lee Malia, bassist Matthew Kean and drummer Matt Nicholls) became the whipping boys of true metallers everywhere, accused of being emo/not metal and hated for the much-reported bad behaviour.

With 2008's *Suicide Season*, many people across the UK put their hands up and admitted that the band really had something: their crushingly heavy party deathcore was a sound all their own. Since then the band have wowed the US and continued to gather friends like an easy Easter egg hunt including Machine Head's Robb Flynn.

"We saw Robb Flynn at an awards show," explains Jona. "He came up to us singing one of our songs at us."

"He was just backstage drinking vodka with us," says Lee with almost baffled pride. "He's so down to earth. Which is weird because I've only ever known him as is this metal legend."

Is there a better endorsement than Robb Flynn?

"Wes Borland from Limp Bizkit is a fan too," adds Jona.

"He even likes *Count Your Blessings*!" laughs Oli, self-deprecatingly.

But the battle isn't won. If it were there'd be nothing to fight for and nothing to prove. 2010 sees the release of their third album – *There Is A Hell, Believe Me I've Seen It. There Is A Heaven, Let's Keep It A Secret*, to give it its full title – a broad and brave album that sees lofty ambitions realised. BMTH have upped their game. Can you keep up?

Many criticisms and accusations – both fair and unfair – have been levelled at BMTH: 'they're not metal', 'Oli is a wanker', 'they're shit' etc etc. We bring the case to court: this is BMTH on trial. The entire band sit in the dock – a leather sofa and some chairs – in a photo studio in East London. They've just finished watching an episode of *Facejacker* and Nandos takeaway is on the way. We dive straight in with the tough questions...

People say you're not metal.

"It's weird," says Matt Nicholls breaking the nervous silence of our first accusation. "People are just idiots."

"Someone said that to us the other day," adds Oli before continuing with dry sarcasm. "We accept we're not metal – we're a hard rock act."

"Yeah, we're a hard rock act, ha ha!" laughs Matt.

Do you think people level that accusation because you don't dress as Vikings and sing about dragons and wizards?

"Yeah, we're not as real," says Lee and the band laugh.

Another of Bring Me The Horizon's supposed crimes is being 'emo'. The band are temporarily speechless when asked to broach the subject, and if you've ever listened to a BMTH record you'll know why. Love them or hate them, they aren't emo, end of. As Oli will readily admit, he can see where the confusion arises: from their 'scene' look. But as Lee Malia astutely points out, the people who accuse the band of being image conscious and looking 'emo' or 'scene' clearly care about image more than anyone in the band, who don't care if their fans have throat tattoos and fringes or long hair and beards.

BMTH are one of those bands that just don't sound how they look. But then neither do City Sleeps, August Burns Red, Marionette, Deathstars, The Defiled, Rolo Tomassi...

"If I [didn't know what we sound like] and I looked at us I'd be surprised how we sound," admits Oli.

"It would be nice if people took the attitude that we have for bands and applied it to us," says Jona. "It doesn't matter how a band looks if you like the music."

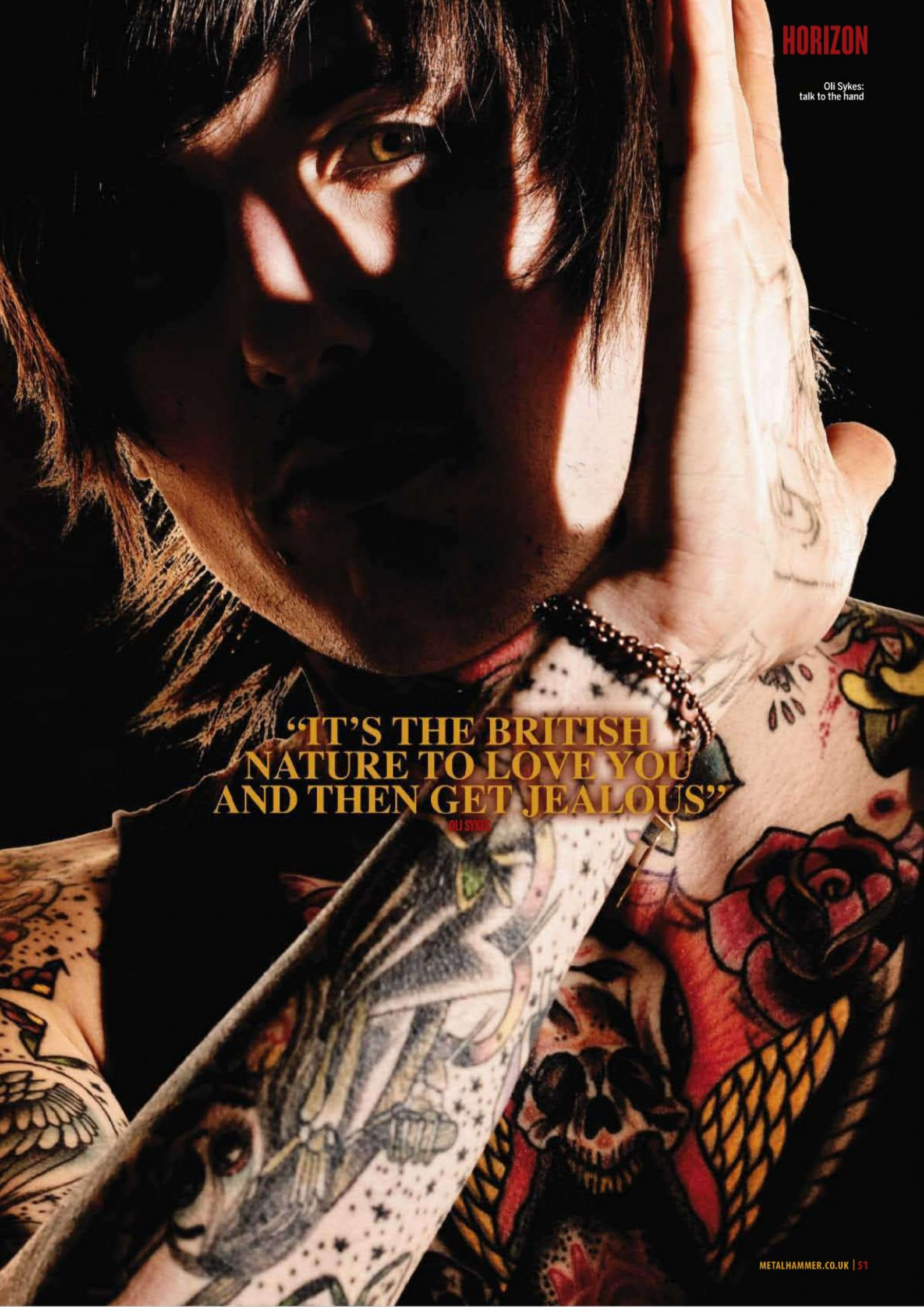
Much of people's hatred for Bring Me The Horizon is directed at Oli Sykes himself – he just inspires the kind of response where people who don't like him and/or his band not only click on news stories about him/them, but feel compelled to tell everyone they hate him. But while the web is awash with BMTH-bashing, the band almost never get approached by the hating hordes.

"It's just people talking shit," says Oli. "You talk to most people and you never get any shit, never any confrontation."

"We've actually approached people who have spoken shit about us online and the moment we say something they back down immediately," says Jona. We are reminded of a reader letter that detailed how the writer and friends saw Oli at a Cancer Bats show and drunkenly vowed to go and give him shit, but on approaching him were won over by his down-to-earth demeanour.

More at ebook-free-download.net or magazinesdownload.com

Oli Sykes:
talk to the hand



"IT'S THE BRITISH NATURE TO LOVE YOU AND THEN GET JEALOUS"

OLI SYKES

BRING ME THE HORIZON

"It's hard to accept because we're just as bad as anyone," admits Oli. "We slag people off we don't know, we slag off bands. It doesn't matter if people do that to us, all that matters is if someone comes up to you and has a specific problem. If you dislike someone you haven't met, your reasons to hate them must be pretty shit."

It's a shame that while Bring Me The Horizon should be lauded along with Bullet For My Valentine as British heroes, bands to be proud of, Britons seem all too keen to usurp the leaders once they're voted into power. Britain desperately wants rock stars, but when we get them we don't like them.

"I think Brits are like that. They build you up to a certain level then you just get it in the neck," says Matt Kean, before incisively pointing out that American bands' hometown shows are their biggest, whereas the UK seems to turn on its local heroes.

"Yeah, but we were hated when we weren't popular!" laughs Oli.

"When we first started," says Lee, "we were all 15 or 16 years old. We would turn up at these hardcore shows with our amps and ask to borrow leads and all that. We would always play with 50 per cent of the room just standing staring us out."

"We don't even play in Sheffield anymore because it's so shit," snaps Matt Nicholls, clearly burned from a bad experience in BMTH's hometown.

"It's the British nature," says Oli. "To start with they get into it and they love it, but then it gets to a certain level people get jealous."

BRING ME THE WTF?

MIKAEL ÅKERFELDT OPETH

"It sounds like John Tardy on vocals, but the music doesn't sound like Obituary. I liked it, it's grooving and heavy."

IT'S BMTH

"Really?! I never heard their music before. I've heard of them, but not their music. It didn't sound like 'poof music' at all! So I am a fan of BMTH! I didn't mind it at all, it didn't irritate me – I liked the production. I liked that it was slow."

"ROBB FLYNN CAME OVER AT AN AWARDS SHOW, SINGING ONE OF OUR SONGS AT US!"

JONA WEINHOFEN

At Sonisphere this year there were BMTH lovers, haters and the most important group: those who were willing to have their minds changed. Bring Me The Horizon's set was a true triumph: on a day with bands such as Slayer and Iron Maiden, fending off flying condiments and in the face of groups of people chanting 'Oli Sykes is a cunt' they more than proved themselves deserving of the stage. We were also treated to another OMG moment when Jona climbed the stage scaffold and played atop the speaker.

Meanwhile the US has fallen in love with BMTH; for most of the summer they were smashing it in front of growing crowds on Warped Tour. So, has their reputation preceded them?

Jona Weinhofen: 'the new boy' bringing it onstage

BMTH (left to right): Matt Nicholls, Matt Kean, Oli Sykes, Lee Malia, Jona Weinhofen

"In the UK it wasn't just kids chatting on the internet because the press got hold of it," explains Lee. "Kids had made their mind up about us before they'd even heard us, but in the US people hadn't heard all of the gossip and bullshit – their minds were open. They gave us a chance. I don't think they judge as much."

"England is so small, so everything is a lot more personal," says Oli. "People get angry about things – not because they know you – but because they come from the same town or their local band hates us."

In the world of metal nowadays – unlike the world of punk – it seems that credibility is a long-service medal. Bands like Amon Amarth, Lamb Of God and Mastodon took a decade to get the recognition they deserve, while bands like Trivium struggle against the tide of unpopular opinion despite great records.

"I guess it would be weird [for an older guy] to look up to a bunch of kids," says Lee. "It's easier to look up to older people and respect them."

"It feels weird from both sides though," says Oli. "If we're doing a signing and some old dude comes up to get something signed you're like, 'What?' You expect young people. You think he must be with his kid. In the US there must be so many mums who had to listen to us because of their kids and at some point became fans. They come to shows and signings and they're going madder than the kids. You get these 'band moms' that are banging on the bus trying to get you out. The kids are in the car, they don't care, ha ha!"

BRING ME THE WTF?

ALEXI LAIHO CHILDREN OF BODOM

"The vocals are like Obituary. I know it's not them but, they sound a bit like that. It could be new or old school I guess, but I'll go old school."

IT'S BMTH

"Really?! Ha ha! What the fuck happened? But then Vanilla Ice made a metal album too. I quite like the vocals, they were pretty cool. That was a surprise!"

BRING ME THE WTF?

DINO CAZARES FEAR FACTORY

"It's hard to judge after only hearing a few minutes, but it sounds pretty cool... I like what the guitar riff is doing. I mean, it's really heavy, but I'd really have to hear more..."

IT'S BMTH

"Oh, well, now I know who it is, no, I'm not into it, ha ha ha!"

After the creative, critical and commercial success of *Suicide Season*, the band headed back to Sweden where producer Fredrik Nordström was waiting for them to record *There Is A Hell...*

It seems strange that while BMTH were accused of jumping on a deathcore/metalcore/emo bandwagon, the band are in fact one of the most forward-thinking heavy bands in the UK, the album drawing influence from genres as diverse as dubstep and prog rock.

The album opens with two phrases of a clean chord sequence before blasting straight into BMTH's signature brutality in *Crucify Me*. The song features a young female choir whose cherubic tones are digitally diced up to great effect, the song finally dying away into an acoustic outro.

"The first song is cool, it's also the first song we wrote," says Jona. "It's kind of different to *Suicide Season* and *Count Your Blessings*. We finished the song and we were like,

More at ebook-free-download.net or magazinesdownload.com

BRING ME THE WTF?

JOE DUPLANTIER
GOJIRA
"I liked it. It's not really my cup of tea but it's very well done, energetic. I like the energy about it. I like the tuning."

IT'S BMTH
"Yeah?! It's them? Really? I didn't imagine that they would sound like that. I met the guys, very nice guys."

BRING ME THE WTF?

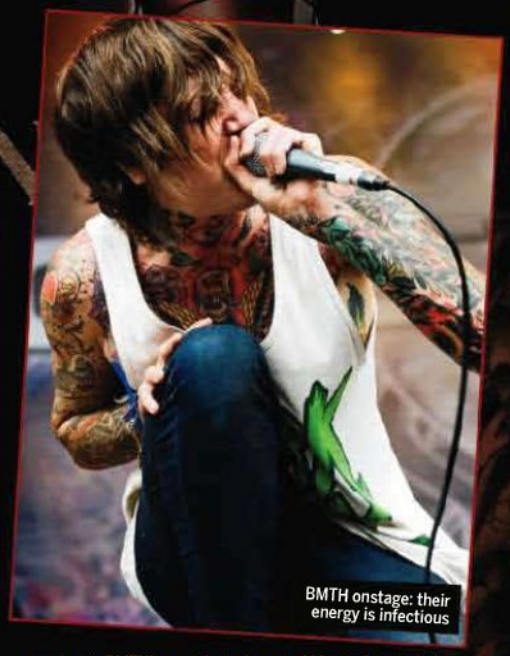
TREVOR PERES
OBITUARY
"That's some heavy shit, man. It kind of reminds me of the whole metalcore thing, a little bit. I don't really listen to much modern metal – I prefer stuff like *Reign In Blood*, old-school black and death – but this is pretty killer."

IT'S BMTH
"I don't know them, but I guess I didn't expect them to look like that."

BRING ME THE WTF?

RALPH SANTOLLA
OBITUARY
"That was heavy as fuck! I love the production, the riffs are killer; I love that kind of stuff that's, like, really fucking heavy, but with a groove."

IT'S BMTH
"I've never heard of them, but it was awesome!"



BMTH onstage: their energy is infectious

"OK, we didn't expect it to sound like that', and it ended up being one of the best songs. It's one of the ones that's got the most stuff going on."

"When you're writing it you don't always know how it's going to sound," muses Lee. "But when you sit back and listen to it, you're like, 'Yeah, that is different.'"

"It's one of the most experimental tracks for us," adds Oli. "Some things did come out differently than expected, there were some pleasant surprises."

Following it, *Anthem* is no less brutal with booming sub-bass shockwaves blasting out. *It Never Ends* features massive walls of string orchestra and a Killswitch Engage epicness. *Fuck*, apart from lots of the use of the title word, is another uncompromisingly heavy track, but happens to feature You Me At Six's Josh Franceschi, his tortured clean vocals the perfect complement to Oli's visceral screams. The Eastern-tinged notes of *Alligator Blood*'s main riff would be at home in any of The Haunted's pantheon and *Visions* is awash with the kind of shout-along choruses in which the band specialise – the spacious reverberating guitar-scapes of post hardcore experimentalists Isis sandwiched in between leaden breakdowns and raging choruses. By the time *Blacklist* kicks in you're ready for some respite, and the song's doomier tempo is a great counter point to the punk rock pace.

"Yeah," says Oli. "There's a punk rock vibe that's on there. Which is weird because none of us are really into punk rock."

Blacklist is followed by a song you never expected to hear from BMTH in *Memorial*: almost churchlike organs warmly and slowly chime a requiem, joined by melancholic guitar – a gorgeous interlude that precedes the sonic booms of its successors, the album's closing tracks.

Having heard the album, their reference to inspirations such as Pink Floyd, Motörhead and even Dire Straits are perfectly valid.

"People are going to have to be quite open-minded with this one," says Oli hunting for the Fanta. "If you like only metal or only rock or whatever, then you're going to have a hard time with this album. We're all into so much different stuff and we decided to show it."

There Is A Hell... is also an intensely personal album, with almost all of the subject being drawn from Oli's life and in particular the time since the last album. Oli himself comes across as shy to the point of nervous. Outwardly he might seem like a passenger in all this, but he is in fact one of the key creative forces within the band. Many of the most innovative touches in BMTH's sound are down to Oli's single-minded vision, the album displaying a broad pool of influences that the band have consciously tried to include. As Oli explains, no one song is representative of the album as a whole.

"We're a band that never really understood why an album had to be the same kind of song 10 or 12 times," he says. "*Suicide Season* is our year zero," states Oli. "From that to *There Is A Hell...* isn't like the jump from *Count Your Blessings*, where it's like 'wipe the slate clean' time. You can tell it's the same band, it's our sound."

And this cannot be understated. While some deathcore bands continue to self-influence in ever-decreasing circles, you know when you're listening to Bring Me The Horizon, it's a sound that's all their own, and it's a window on things to come. For better or worse, BMTH don't want to sound like any of the previous generations of death metal, metalcore or hardcore. They don't exist for Deicide fans to reminisce and get nostalgic about a time they missed. Bring Me The Horizon are here to take down the cordon that separates heavy metal subgenres and set the dial in the DeLorean for 'The Future'.

So ladies and gentlemen of the jury, we're not asking you to put them in your top five, buy a t-shirt or have your picture taken with Oli Sykes; just listen to the evidence before making up your mind about Bring Me The Horizon.

BRING ME THE WTF?

DEVIN TOWNSEND
"I can tell when people are faking if they've got problems and this guy's got problems."

IT'S BMTH
"Cool! I know Jona [Weinhofen] because I produced Bleeding Through's album. I've never been bothered by BMTH's image – I find that people who look like that make so many different types of music. I don't listen to a lot of metal nowadays because a lot of it's not that good, but I really like this. Tell Jona that I said 'awesome!'"

***THERE IS A HELL, BELIEVE ME I'VE SEEN IT. THERE IS A HEAVEN, LET'S KEEP IT A SECRET* IS OUT OCTOBER 4 VIA VISIBLE NOISE RECORDS. BMTH ARE ON TOUR NOW.**

The Most Metal Horror Movies EVER!

Metal and horror movies have always been natural bedfellows. The inventors of metal, Black Sabbath took their name from a film poster starring Boris Karloff, and rock and metal have often been an aural accompaniment to the celluloid darkness, be it as a soundtrack or a movie score. This, then, is your guide to the metal fan's ultimate video nasties.

Alien

BRANDYWINE PRODUCTIONS / 1979

During a mission to harvest mineral ore from a far away planet, the crew of the Nostromo must fix damages to their space ship. But it all goes awry and they find themselves travelling back to Earth with a hitchhiker. Having picked up an extra-terrestrial being, the crew are killed off one by one on their perilous journey. Featuring one of the most famous scenes in movie history, when, during a meal, one crew member starts to feel unwell and begins convulsing while his crew mates watch in horror as an alien beastie bursts out of his stomach. Not for the faint-hearted. Metal cred is boosted by the fact the alien was designed by gothic artist HR Giger, who is responsible for the album artwork for bands such as Danzig, Carcass and Triptykon, as well as crafting a specially commissioned design for Korn's Jonathan Davis's mic stand.

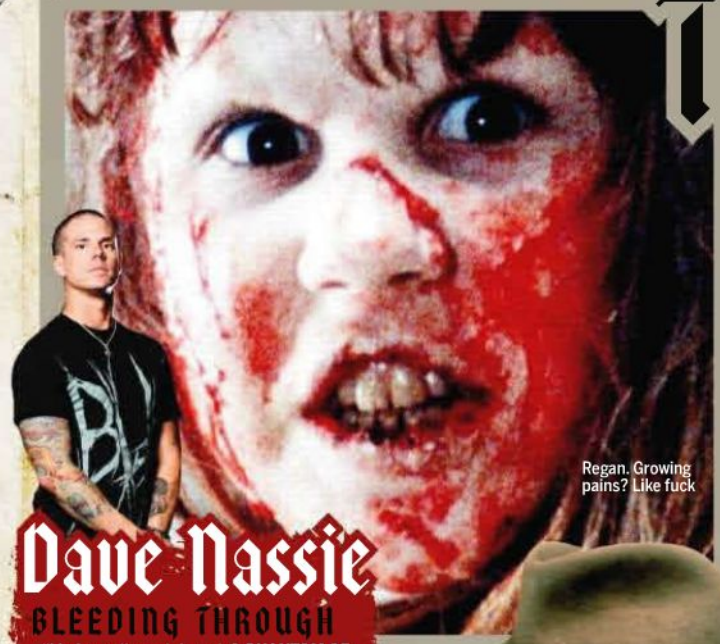
LAMB OF GOD DRUMMER CHRIS ADLER SAYS:
"This movie is as metal as it gets. Made on a shoestring budget, it set the standard for all suspense/horror movies to follow. Ridley Scott made the cardboard sets look a million dollars and the Alien holds its own to any 2010 special FX. The plot and backstory on the creature takes this movie far beyond the typical slasher flick, and the cast help create some of the most tense moments in movie history. It's like the perfect metal concept album with ebbs and tides that keep you riveted. Like [Pink Floyd's] *The Wall* can be played in sync to *The Wizard Of Oz*, maybe LOG should create an album to sync with *Alien*. A match made in hell!"

More at ebook-free-download.net or magazinesdownload.com

The Exorcist

HOYA PRODUCTIONS / 1973

One of the most disturbing films in cinema history, the original *Exorcist* is based around a 12-year-old girl – Regan – who begins experiencing seizures, which are initially dismissed by her mother as relating to coming of age and doctors as a legion on the brain. After she admits to having played with a Ouija board one day, strange occurrences begin to take place in the house and Regan claims to be able to communicate with the spiritual world herself. As Regan's behaviour becomes more erratic – including levitation and unnatural strength – she is referred to a psychiatrist, who she inexplicably violently assaults. As she shows signs of being possessed by a demonic spirit, permission is sought by a priest to perform an exorcism. But as Regan begins to refer to herself as the Devil, the demon proves too strong and the consequences are horrific. Urban myths suggest that the film itself was cursed and there were apparently several blessings throughout the duration of the making of *The Exorcist*. Such stories include the set burning down during filming, injuries to cast members when filming stunts and, most shockingly, the death of actor Jack MacGowran – who played Burke Dennings, the fictional director of a film starring Regan's actress mother. Widely thought to have been banned from home video for many years in the UK, upon its initial release certification was never sought from the British Board Of Film Classification. Following a cinematic re-release in the late 90s it soon followed on video and DVD, and has gone on to become one of the highest-grossing films in cinema history, having earned a whopping $400million. Cha-ching!



Dave Nassie

BLEEDING THROUGH

"My favourite metal movie? ***PHANTOM OF THE PARADISE*** [Harbor Productions 1974]! Written and directed by Brian De Palma [*Carrie, Scarface*] it was a box office failure but became a cult classic. Composer Winslow Leach approaches a record company with his score for a rock opera. The head of the label steals the score and Leach tries to take revenge, but has his face hideously burned in an accident. Leach is captured and hidden in a brick room with TV being his only window to the outside world. Forced to write his widely acclaimed music, he watches as others become famous off his hard work. He seeks revenge by expressing his nightmares through his music performed by others. This movie is a classic!"

A Nightmare On Elm Street

NEW LINE CINEMA / 1984

The *Nightmare on Elm Street* franchise centres around the most iconic of horror characters, Freddy Krueger, who stalks and kills teenagers in their dreams – then ultimately in the real world. The attacks are a revenge on the kids' parents who had burned Freddy alive in the belief he was a child killer, having originally been acquitted of the crimes. There have been numerous sequels to the original *Nightmare*, the most recent being *Freddy Vs Jason*, where Freddy goes head to head with another horror icon, Jason Vorhees from the *Friday The 13th* series. A bigger, bolder, gorier remake of the original *A Nightmare On Elm Street* was released in April of this year.

The Shining

WARNERS BROS PICTURES / 1980

Based on a Stephen King novel, Jack Nicholson portrays recovering alcoholic Jack Torrance who takes on a caretaker's role at the Overlook Hotel after his bad temper lost him his teaching job. Bound to the premises by snow for the winter season, the hotel manager warns Jack that cabin fever sent the previous caretaker insane, causing him to kill his wife and family. Meanwhile, Jack's son Danny befriends the chef, who identifies that they have the same telepathic powers and reveals strange events in the hotel, as Danny begins to have hallucinations of goings-on in the corridors, particularly surrounding room 237. As time goes on and contact with the outside world is severed, Jack turns to the bottle for comfort as his paranoia grows and whatever spirit lurks in room 237 takes a firm grip of Jack.

Hostel

HOSTEL LLC / 2005

A pair of American backpackers meet fellow travellers Josh and Paxton in Europe, who suggest travelling to a place in Slovakia where all the ladies love American men. En route they meet a Dutch businessman and are unnerved by his behaviour. Having checked into the local hostel, the backpackers are having the time of their lives while fellow residents are mysteriously disappearing. After a heavy night of drinking, the pair become separated and, while Josh makes it back to the hostel, Paxton passes out in a storage room. Josh wakes up handcuffed to a chair surrounded by power tools and is viciously tortured and killed by the Dutch businessman. When Paxton returns to the hostel and realises his friend is missing, his search inevitably leads him to face the same fate as Josh. Can he escape?

Friday The 13th

GEORGETOWN PRODUCTIONS INC / 1980

A lakeside campsite is believed to be cursed when a boy drowns and the following year a couple are murdered during a liaison. Years later, to the apprehension of the local residents, a group of teens move to reopen the camp, despite warnings of the horrors of the location's history. As the camp's refurbishment progresses, strange goings-on begin to occur as the team are slaughtered one by one. A survivor, Alice, makes a bid for freedom and seeks refuge at the home of a middle-aged woman who introduces herself as Mrs Voorhees. Turns out she's the mum of the boy who drowned all those years ago and is still bitter about what happened. Alice hasn't quite found the safe haven she was in search of. Ouch.

Ringu

OMEGA PROJECT / 1998

The Japanese original of the 2002 Hollywood remake, *The Ring*, starring Naomi Watts, this is the story of a mysterious, cursed video tape that kills anyone who watches it. When a researcher, Reiko's, niece dies of heart failure with a look of sheer terror on her face, it is discovered that a group of her friends also died at exactly the same time in exactly the same way. Reiko goes to the cabin where the teens had stayed a week before and finds an unlabelled videotape. She watches it and learns it's the cursed tape she's been researching. Things get more tense when her unsupervised son watches the tape, saying Reiko's niece had told him to. It's a race against time as Reiko and her ex-husband explore the origins of the tape in search of a way to break the curse to save their son.

The Most Metal Horror Movies EVER!

Bad Taste

NEW ZEALAND FILM COMMISSION / 1987

Does exactly what it says on the tin. Directed and produced by a pre-*Lord Of The Rings* Peter Jackson on a shoestring budget, Derek (played by Peter) and his buddies are sent to investigate the disappearance of an entire township. Can he stop the alien intruders?

Hansel and Gretel never had to deal with this shit

Blair Witch Project

HEXAN FILMS / 1999

Paving the way for a new generation of horror, this groundbreaking release relies on the power of suggestion over gore. When a group of students get lost in the woods documenting an infamous legend, the only evidence of what happened is found a year later on a tape they shot during their ordeal.

Braindead

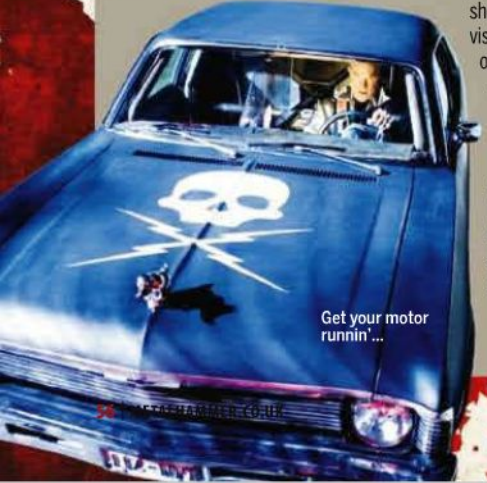
WINGNUT FILMS / 1992

Also known as *Dead Alive*, this is another Peter Jackson slapstick zombie horror, where an explorer hijacks a rat-monkey hybrid from Skull Island. Following an attack, the rat-monkey is kept in a New Zealand zoo where it attacks again, turning the victim into a ravenous zombie.

Deathproof

DIMENSION FILMS / 2007

OTT slasher directed by Quentin Tarantino about a failed stuntman who stalks and slays girls in staged road accidents in his 'death-proof' car. It's as heavy on the sex with strippers and lap dancers as it is on gore. One of the more 'fun' modern horror flicks.



Get your motor runnin'...

Poor Leatherface couldn't understand why the bus driver didn't wait for him

The Texas Chainsaw Massacre

VORTEX / 1974

The most famous of the slasher horror genre and a groundbreaking work, *The Texas Chain Saw Massacre* is presented as a true story centred on Leatherface, who is based on infamous serial killer Ed Gein. Sally Hardesty and her brother, Franklin, travel to a cemetery containing the grave of their grandfather with the aim of investigating reports of vandalism and corpse-defilement. En route to a family homestead, they pick up a hitchhiker who attacks Franklin with a knife. The group stop the protagonist and eject him from their van and continue on their way. Stopping off for petrol and finding the pumps dry, the gas station owner, upon learning their destination, advises them against going to the Hardesty house. They go anyway and, finding the dwelling apparently deserted and unlocked, enter the building. One of the group tries a neighbouring house for some gas and, upon entering the place, is faced with killer Leatherface who murders him with a single blow of a sledgehammer. His companion wonders what is taking so long and enters the house to discover a room full of bones. Leatherface hangs her from a meathook and dismembers her partner's body with a chainsaw. As the sun begins to set, the rest of the group become restless when the pair haven't returned. As they go to investigate, Leatherface heads out on the rampage with his chainsaw, slaughtering members of the group as others make an escape. Thinking she's found solace at the gas station they visited earlier, Sally is shocked when the old man attendant also turns on her after offering help and the bloodshed continues. Upon the film's completion, its creators found it difficult securing distribution due to its particularly graphic content. It was ultimately banned in many countries including the UK, with film boards unwilling to grant it a rating despite numerous edits. Having since grossed in excess of $30million, it is one of the highest-earning independent releases in movie history.

Tairrie B
My Ruin

"***NIGHT OF THE HUNTER*** [Paul Gregory Productions, 1955] starring Robert Mitchum as a demented Preacher, is a classic tale of good verses evil in a Southern Gothic parable regarding the importance of childhood and the dangers of wolves in sheep's clothing. Nobody has ever made anything approaching its phantasmagoric, over-heated style in which religious hysteria, German expressionism, fairytale fantasy and stalker movie are brought together in a furious boil. It's a nightmarish masterpiece."

Trick or treat or violent death?

Halloween

COMPASS INTERNATIONAL PICTURES / 1978

Beginning the story in 1963, a six-year-old boy is found to have murdered his 17-year-old sister in cold blood on Halloween in Haddonfield, Illinois. After having been locked up in a sanitarium and now 21 years old (and still dangerous), Michael Myers is transferred to a maximum-security facility for life. Michael escapes en route to the prison. While doctors rule out the possibility of Michael's return to his hometown as he was unable to drive, Dr Loomis remains unconvinced and heads to Haddonfield, sure of Michael's return with a desire to kill again. Wearing a mask as he did when he slaughtered his sister, Michael begins stalking a local schoolgirl. Her friends believe she has just been spooked by a story a boy told her about the Myers house being haunted. With Michael edging ever closer to her, can Dr Loomis reach her before the killer strikes?

Dawn Of The Dead

LAUREL GROUP / 1978

The US has been devastated by a pandemic which turns deceased humans into zombies. Society has collapsed and the survivors are forced to seek refuge. With the aid of the military, some more remote citizens have been effective in fighting them off, but concentrated populations mean cities have effectively become death traps and the chaos spreads through the country. A group of civilians take refuge in a shopping mall, barricading the doorways, cutting off the outside world and the zombie population. A gang of bikers break into their secret utopia, where the group have been indulging their every whim. The zombie population follow and all hell breaks loose. Is there any way the undead can be stopped?

Destroy the brain!

Suck

CAPRI FILMS / 2009

Bloody good gig?

Based on a fictional down-and-out band named The Winners as they tour the US and Canada, *Suck* is a vampire comedy starring the likes of Henry Rollins (a Howard Stern-style radio host), Iggy Pop (a retired rocker-turned-producer), Alice Cooper (an ominous bartender), Rush's Alex Lifeson (a border guard and failed rock star) and, um, Moby (who plays the lead singer of a rival band). The ageing rockers will do anything for a record deal and, during a road trip, a chance encounter for the female bassist (played by Jessica Paré) leaves her with a sexually charged charisma that drives audiences wild. As one by one the band succumb to the bloodlust, their newfound magnetism launches their career, making them hugely popular. Following an incident on a local radio station where the host inexplicable vanishes on air, their notoriety increases and they find mega-stardom beyond their wildest dreams. However, lead singer Joey becomes haunted by an eerie bartender who is far more than he first appears. As a scared-of-the-dark vampire hunter (played by Malcolm MacDowell) tracks the band, they realise fame isn't all it's cracked up to be when a veteran music producer calls them a vampire freak show. A wild ride down a highway to hell with a killer soundtrack.

Hellraiser

CINEMARQUE ENTERTAINMENT / 1987

Frank was adept at neck massages...

On completing a puzzle box he picked up on his travels, Frank Cotton is lacerated and killed by hooks and chains that spring from the container. Demons appear and inspect Frank's remains, as their leader, Pinhead, twists the puzzle back to an unsolved state, which clears the room as if nothing happened. Frank's spirit is still present, however, and by feeding off human blood is able to regenerate to a physical condition. The puzzle is the key to another world and the only way to stop the slaughter is to unlock it and banish the demon Frank back to the place that spawned him. Can the puzzle be solved? Will Frank and the demons be banished? Or will the bloodshed continue?

You've got red on you...

House Of 1000 Corpses

SPECTACLE ENTERTAINMENT / 2003

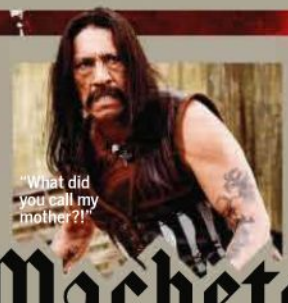
As director and writer of this exploitation horror film, it is Rob Zombie's cinematic debut. Set in 1977, two couples set about a road trip with the aim of writing a book about the kooky roadside attractions they visit. They meet a gas station attendant who owns Captain Spaulding's Museum of Monsters And Madmen, and who tells them the local legend of Dr Satan. As they research the story further, they pick up a hitchhiker, Baby (played by Sheri Moon – that's Mrs Zombie to you), but suffer a puncture on their journey. Calling her brother, the group head to the hitchhiker's house where her family (the Fireflys) turn out to be a freakshow who live on bizarre Halloween traditions. As they sit down to dinner, the stranded travellers are blissfully unaware of the creepy goings-on in the house around them...

Don't fancy yours much

The Devil's Rejects

LIONS GATE FILMS / 2005

Following on from *House Of 1000 Corpses*, *The Devil's Rejects* centres on the events several months later when police officers are investigating the disappearance and homicides of more than 75 people in the area and issue a search and destroy on the Firefly clan. The attack descends into chaos when the Fireflys retaliate and some of the family are killed, some are captured and some make their escape. As Baby and Otis take refuge in a rundown motel, they murder members of a country band staying there. The pair are joined by Baby's dad, Captain Spaulding, and hit the road in the band's van. When it's revealed to the sheriff that the Fireflys are responsible for his brother's murder, he exacts his revenge by implementing the same horrific techniques on the family that they used on their own victims.


"What did you call my mother?!"

Machete

20TH CENTURY FOX / 2010

Machete is based on a fake movie trailer director Robert Rodriguez released with Quentin Tarantino alongside their *Grindhouse* project. Proving so popular it was expanded into a full-length movie, with an all-star cast (Steven Seagal, Lindsay Lohan, Don Johnson, Tim Roth, Jessica Alba, Cheech Marin and Tim Roth). It centres around Machete, a former Mexican Federale-turned-renegade who is on a mission to stop a corrupt senator sending hundreds of illegal immigrants out of the US. Machete is set up as an outlaw and, with vengeance on his mind, the renegade goes on the hunt for those who double-crossed him.

"Well hellooo. Do you come on a murdering rampage often?"

When rock stars become actors

Henry Rollins

JOHNNY MNEMONIC

TRISTAR PICTURES / 1995

Rollins' acting credits are as impressive as his discography and bibliography. Having appeared in some cult titles in the 80s with Lydia Lunch, one of his first major roles was as a geeky computer scientist alongside Keanu Reeves in *Johnny Mnemonic*.

Jerry Cantrell

JERRY MAGUIRE

TRISTAR PICTURES / 1996

The Alice In Chains legend makes a brief appearance alongside Tom Cruise. Cruise plays the titular Jerry, a successful sports agent who questions the profession's money-grabbing motives. Cantrell plays the copy shop assistant who duplicates the mission statement that turns Jerry into a laughing stock among his peers.

Anthony Kiedis

POINT BREAK

JVC ENTERTAINMENT NETWORKS / 1991

The Red Hot Chili Peppers frontman has appeared in numerous films, his most famous being as a drug-dealing surfer alongside Patrick Swayze and Keanu Reeves. A case of mistaken identity when a group of surfers thought to be responsible for a series of bank robberies are hit and a bust goes wrong, leading to Kiedis getting shot in the foot.

Randy Blythe

THE GRAVES

MISCHIEF MAKER STUDIOS / 2009

The Lamb Of God frontman plays Deacon Luke in this supernatural survival shocker. Two sisters stumble upon an apparently abandoned city where everything is not as it first seems.

Ivan Moody

BLED

PUNCTURE WOUNDS / 2009

The Five Finger Death Punch singer appears as Incubus in this cult horror film. A young artist discovers an ancient world of blood and lust where she becomes the prey of a vampire with a desire to cross from his world to hers.

Wednesday 13

MURDERDOLLS

"***RETURN OF THE LIVING DEAD*** [Hemdale Film, 1985] is my favourite ever zombie movie, and I had a crush on Trash from this. The soundtrack was amazing and it had the coolest self-cremation scene ever. They just don't make 'em like this anymore! ***ZOMBIELAND*** [Columbia Pictures, 2009] is the best zombie movie since *Return Of The Living Dead*. The opening credits rolling to Metallica with the slow-mo, violent chaos was fucking genius. Funny, violent, and serious all together with a dedication to track down twinkies. This movie gave me the same feeling I got watching all of my old favourite classic summer horror movies.

Saw

EVOLUTION ENTERTAINMENT / 2004

Revolving around the character John Kramer ('The Jigsaw Killer') the *Saw* franchise is about to hit its seventh instalment, with Jigsaw, rather than killing his victims or placing them in situations where death is unavoidable, testing their will to live via physical or psychological torture. In the series of films, Jigsaw's victims are put in potentially fatal situations and are forced to solve a series of riddles or clues to set themselves free – often a metaphor for wrongs or moral indiscretions the individual has committed – or else meet a gruesome demise. As effective in drawing in the viewer to solve the problems along with the victims as it is in its shocking brutality as ultimately the victim fails to escape their traps, the franchise is as much of a headfuck as it is shocking with the subjects' gory ends. Flashbacks in *Saw IV* provide an insight into the motivations behind Jigsaw's mindgames, and although he is killed in *III* his 'work' lives on through various apprentices schooled throughout the series. *Saw VII* is due for a cinema release in October, and it's in 3D for the added effect of drawing in the viewer even further.

Danny Glover must face the most lethal weapons ever

Best Soundtracks

NO MOVIE WOULD BE COMPLETE WITHOUT THEM

Judgment Night
SONY / 1993

A groundbreaking album, it featured rock and rap collaborations, including Faith No More with Boo Ya Tribe and Slayer with Ice T.

Spawn
EPIC / 1997

This collection features rock and dance/techno remixes and collaborations between Kirk Hammett and Orbital, and Korn with the Dust Brothers.

The Crow
ATLANTIC / 1994

An aural aside to *The Crow*'s darkly gothic visuals, featuring bands as diverse as The Cure, Jesus And Mary Chain, Pantera and Nine Inch Nails.

Natural Born Killers
POLYDOR / 1994

A collection of songs compiled by Trent Reznor and spliced together to make it flow with the feel of the movie itself. A masterful compilation.

Singles
SONY / 1992

Reflecting the Seattle scene the movie was set in, this is a great, unmissable collection of tracks.

Jesse Leach
TIMES OF GRACE

"DECLINE OF THE WESTERN CIVILIZATION PART 2 - THE METAL YEARS [1988]! OK so it isn't a horror movie, but it is horrific. It shows the 80s LA metal scene. Tears rolled down my face watching Chris Holmes from WASP giving an interview in his pool drunk out of his mind, while his embarrassed mom looks on. Next to that would be Ozzy rambling on about his drug use while making raw, soggy bacon and eggs for breakfast. Not to be left out is the metal chicks dance contest that has some less-than-talented frizzy-haired girls showing off their dance moves, classic!"

Omen

20TH CENTURY FOX / 1976

Can't you play on swings like a normal kid?

Born at 6am on the sixth day of the sixth month, a stillborn child is secretly substituted for an orphan when the husband is concerned about his wife's mental health. As the child, Damien's, origins are unravelled, bizarre accidents and deaths take place surrounding the family. Strange shadows on photos transpire to reveal who will die next in bone-chilling accidents. The good guys don't always win and, as Damien's parents are killed, he is unwittingly adopted by his uncle, paving the way for a sequel.

"Hi, room service? Vat of espresso asap, please"

Lost Highway

OCTOBER FILMS / 1997

Directed by master of the mindfuck David Lynch, saxophonist Fred Madison (Bill Pullman) is sentenced to death when convicted of murdering his wife, after receiving a series of videos from someone filming their house. One video shows Fred murdering his wife – which Fred has no recollection of. While Fred is incarcerated, a mechanic named Pete is found in the cell. Pete is released as he has committed no crime, but is kept under police surveillance while experiencing the same psychological problems as Fred.

TRIVIUM FRONTMAN MATT HEAFY SAYS: "David Lynch does not explain any of his films, forcing the viewer to interpret what each scene means. As with all his movies, *Lost Highway* is a complex experience that causes a range of emotions unfelt when viewing conventional movies."

Turns out the amnesia wasn't due to Jäger...

Resident Evil

CONSTANTIN FILM PRODUKTION / 2002

Based on the mid-90s video game, *Resident Evil* follows amnesiac Alice – played by supermodel Milla Jovovich – as she and a band of commandos attempt to escape a secret underground facility where a deadly virus is being developed. The facility is locked down when a phial of the virus is broken in a laboratory, killing its staff, and Alice and co are sent to investigate why the Red Queen ordered the spread of the virus and, it transpires, the nerve gas causing the vigilantes' amnesia. As their memories gradually return, their attempts to shut down the Queen trip the facility's security system, breaking the doors and unleashing zombified staff and the secret experiments locked within. A bloody battle between commandos and flesh-eating zombies begins as they commandos set out on a mission to locate the missing anti-virus.

"Those nails are FILTHY!"

The Grudge

PIONEER LDC / 2004

A re-make of the Japanese *Ju-on: The Grudge*, foreign exchange student Karen Davis (Sarah Michelle Gellar) travels to Tokyo with her boyfriend and they find themselves working for a couple whose house is possessed by a violent plague which destroys the lives of all those who enter. A curse is said to gather in a place where a person dies in a powerful rage or extreme sorrow, known as The Grudge. Those who come into contact with the curse also die, making The Grudge more powerful with each victim, causing an ever-increasing chain of horror. Tormented by the spirits occupying the house, Karen is forced to lead her own investigation into the source of evil as one by one those who enter the house are brutally murdered. Those with a stronger stomach should try the director's cut of the Japanese original.

Something for the ladies...

From Dusk Til Dawn

DIMENSION FILMS / 1996

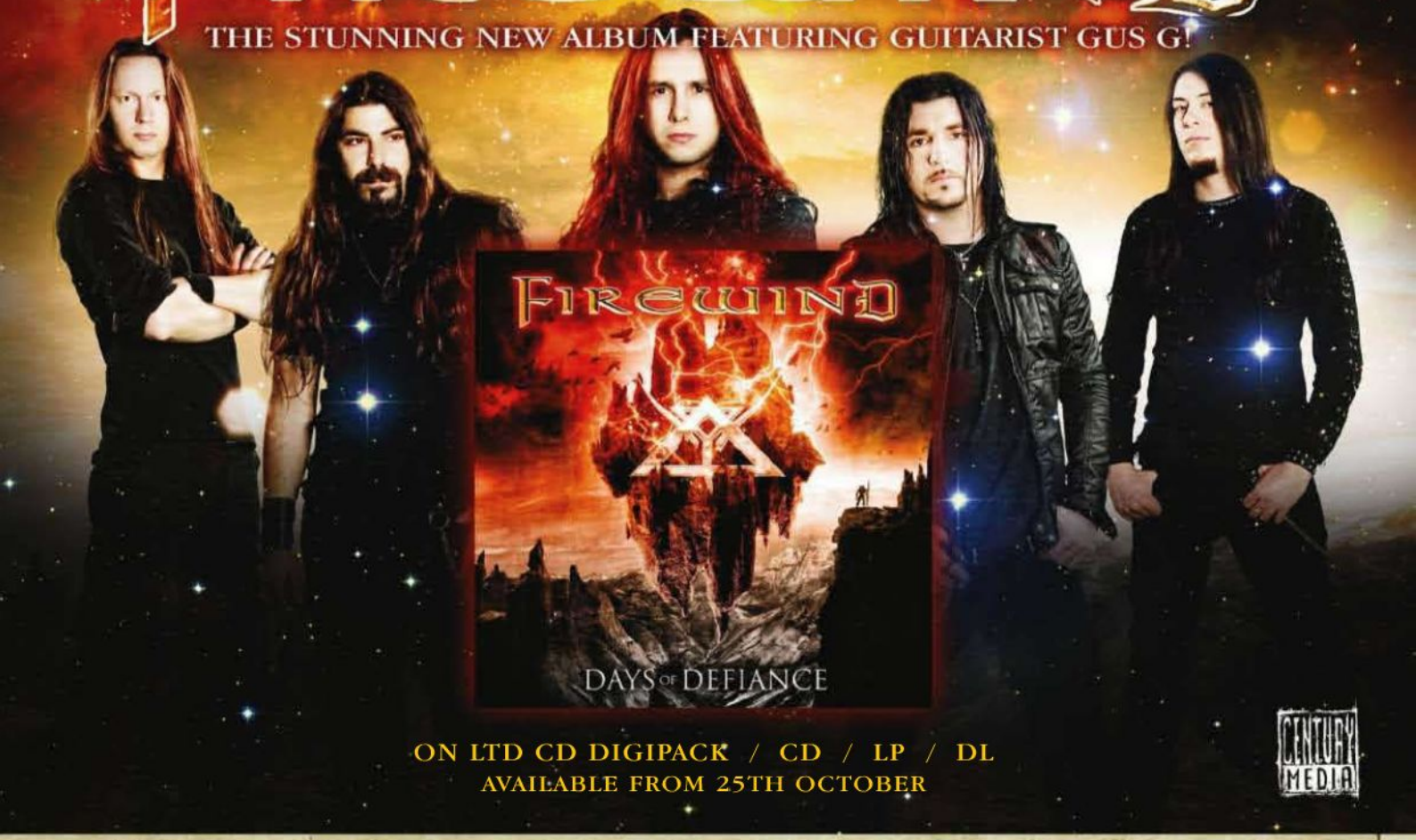
Starring George Clooney and Quentin Tarantino as the Gecko brothers, this is the story of a pair of criminals on the run to Mexican freedom after a bank robbery ends in bloodshed. En route they run into a pastor (Harvey Keitel) who is experiencing a crisis of faith on vacation with his stepson and daughter (Juliette Lewis), who the fugitives kidnap and force to smuggle them across the border. The group take refuge with their hostages in a seedy strip club that happens to be staffed by a group of vampires.

Salma Hayek as a vampire? There are worse ways to go...

get your book-free download links at magazinesdownload.com

FIREWIND

THE STUNNING NEW ALBUM FEATURING GUITARIST GUS G!



ON LTD CD DIGIPACK / CD / LP / DL
AVAILABLE FROM 25TH OCTOBER

CENTURY MEDIA

THE LATEST MASTERPIECE FORM THE DREAM THEATER FRONTMAN WITH ONE OF THE MOST DISTINCTIVE VOICES IN MODERN DAY PROG ROCK

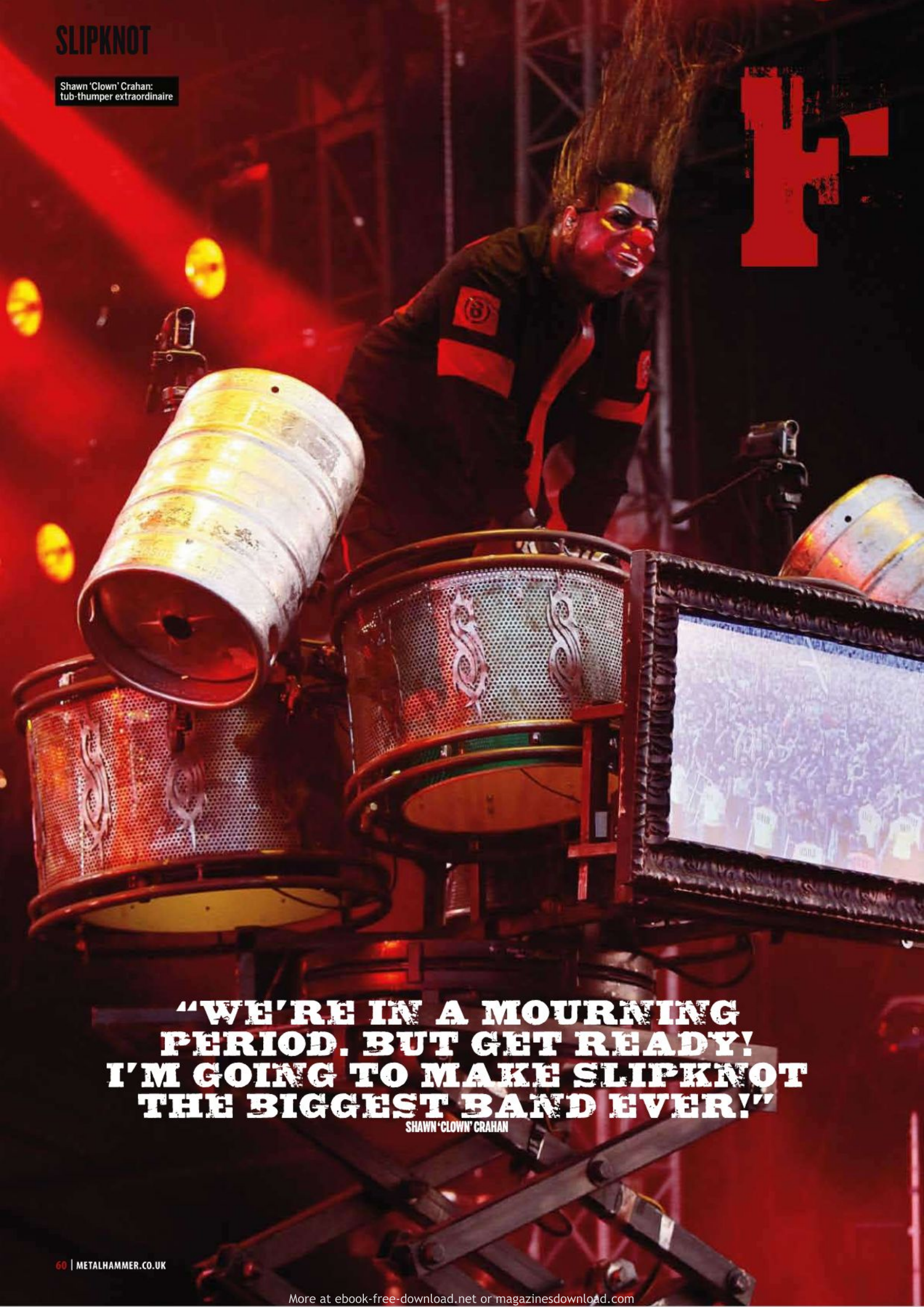
LIMITED EDITION DIGIPACK CD / DIGTAL DOWNLOAD

AVAILABLE NOW FROM ALL GOOD RETAILERS

EMI

PLAY.COM

INSIDEout



Shawn 'Clown' Crahan: tub-thumper extraordinaire

"WE'RE IN A MOURNING PERIOD. BUT GET READY! I'M GOING TO MAKE SLIPKNOT THE BIGGEST BAND EVER!"

SHAWN 'CLOWN' CRAHAN

More at ebook-free-download.net or magazinesdownload.com

ADE FROM BLACK

SLIPKNOT were dealt a crushing blow with the tragic passing of Paul Gray earlier this year. As Clown assures us, they will rise again.

Words: Dom Lawson. Pics: Tina Korhonen.

Ultimately, you really had to be there. And if you weren't there, you will doubtless know someone who was, and they will have told you that on Saturday June 13, 2009, Slipknot topped the bill at Download with a performance of mind-scrambling intensity and power. Never content with doing what is expected, the nine-strong wrecking machine have delivered countless astonishing shows over the last 12 years, but this was plainly a new peak. Slipknot were growing, becoming an even bigger and more destructive monster right before our eyes, and the image of the band kicking off like never before will live with everyone who witnessed it forever. All in all, a special moment for Slipknot fans and, of course, for the band themselves.

Just over a year later, that legendary gig is being released as the centre piece of Slipknot's new DVD package, *(sic)nesses*. Even on the small screen, the power of the band that night takes the breath away and the typically generous smattering of additional footage and promo clips that comes with the Download film makes this another essential purchase for fans. But, of course, the shadow of recent events looms large over this release. In light of the tragic death of bassist and founder member Paul Gray, 2010 has been a very tough year for Slipknot, and so for all its bravado and eye-blistering allure, the new DVD now exists primarily as a tribute to a fallen comrade, as overseen by Shawn 'Clown' Crahan, official curator of the Slipknot visual archive since the band's earliest days as aspiring trouble-makers in Des Moines, Iowa, as he proudly explains to *Hammer*...

"I used to hire people to document everything, man," chuckles the bat-wielding percussionist. "I'd have people in the band yell at me because we'd have people on a salary documenting all that shit, but now everybody kisses my ass because I have it all! Ha ha! You want the early stuff? Fuck you! The others are like, 'Why is this guy out on the road with us? We can't afford this!' All I can say is, 'Fuck all of you!' I have thousands and thousands of hours of footage from Iowa from 1998, from being at Indigo Ranch with Ross Robinson when we made the first record. I've got footage from when we were unsigned, from when I was 26 years old... so, you know, fuck you! Fuck everyone! I've always been the documenter, always. I've got it all, bro! Ha ha ha!"

So does your penchant for shoving cameras up the noses of your bandmates ever lead to any conflict between you?

"Oh, no! Because everybody trusts me," Shawn insists. "I've got people *fucking*, I've got people drinking, I've got people being out of their minds... No, everyone trusts me. You're not gonna see people fucking! I'm the curator because people respect and trust me, and I also know what the vision is, so I'm not gonna let anything out that's spiteful or that isn't Slipknot."

For all the apparent chaos that seems to emanate from Slipknot in their live incarnation, it has always been abundantly clear that this band is driven by a commitment to discipline. You can't generate that much craziness without knowing exactly what you want to achieve and how you want to be perceived, and Shawn has long been the man with that particular plan etched onto his subconscious, casually directing the madness from centre stage and ensuring that Slipknot always remain true to their principles, whether in terms of the music they make or the band's brilliantly crafted visual world. The Download show is further evidence of Shawn's mastery of his own domain. Even watching it from the comfort of your sofa, you can hardly avoid being sucked into the eye of the Slipknot storm; the carefully orchestrated result of a massive amount of care and attention to detail.

"It's kind of a funny story," recalls Shawn. "I was approached by this film director who wanted to film it. They wanted to film it like every other band, so I gave them advice and they didn't take any of it. The people who did it, they did a horrible job. They edited it and they don't know the band's music so they've got Corey talking to the crowd while there's a guitar solo going on or some shit. So we put over 3,000 edits into it, with the right musical cues, and now it's fucking amazing, dude. It's amazing and one of the best shows we've ever done in our career. We really won when we got it done!"

Having agreed to film the entire show, did Shawn have any expectations prior to hitting the stage that day? From the crowd it seemed as if Slipknot were hitting a new level of rage and insanity right before our overjoyed eyes, so was that something that he sensed was going to happen?

"I had no expectations," he states, firmly. "Half a bottle of Jack Daniel's, half a bottle of Absinthe. Let's go kick ass. I don't put any pressure on any show. There's guys in the band that might, but I walk out and go, 'Hey, there's a lot of people here! Let's fucking rock!' Clown doesn't give a shit about any of that crap. I have no expectations; Clown has no expectations. There could've been 10,000 people or 85,000 people. I just know there was a boatload! I just remember by the fourth song, Clown was having fun, and I remember he was having fun the whole show, and that's important, man. It was definitely a milestone. The UK is what made Slipknot. The UK understands, dude."

A band who, at times, have seemed to be built entirely of the purest and most powerful emotion, Slipknot have never tried to sugar-coat their music or their message, but even by their usually raw and unforgiving standards, the *Audible Visions Of (sic)nesses* documentary on the new DVD is, at times, incredibly difficult to watch and unbearably poignant, largely

Joey Jordison: Jesus Christ pose

Corey Taylor: big mouth strikes again

KILLING TIME

CLOWN'S TOP 5 'KNOT SHOWS

SAFARI CLUB, DES MOINES, 1998

"The show that we got signed at, after Ross Robinson came to the Safari Club to watch us play, that was a milestone. I've never had expectations and I still don't. I just do what I do, and that's kill. Ross came and he got killed and we're here now because of it."

THE ASTORIA, LONDON, 1999

"I'd waited my whole life to come to Europe and rock'n'roll brought me over. I remember that gig going off. You go over to Europe and everybody is in it to win it! They really pay attention to the art. What do you want from me? It's a little bit ahead of America! Ha ha!"

AIR CANADA CENTRE, TORONTO, 2005

"One of the biggest milestones in my life was when we played and my dad passed away. I always knew I was gonna be a workaholic and that I'd lose my family while I was on the road. But living through that, playing a show and being told that he'd passed away after it, that really put some perspective on how much music has become God in my life."

READING FESTIVAL, UK, 2008

"We played Reading and Leeds and Rage Against The Machine were on before us. They didn't know who we were but they watched us play on the first night in Leeds and then they all came up onstage and watched us at Reading and it was one of my favourite bands of all time giving me total props and loving it."

DOWNLOAD FESTIVAL, UK, 2009

"Download was a big one, for sure. Just watch the DVD. But we're not even a rock'n'roll band anymore, man. We're not a metal band. We're not there to facilitate your European festivals. We're fucking Slipknot. We're on the cover of *National Geographic*. We are art incarnated into a living, breathing pulse!"

Brothers in arms: Chris Fehn and Paul Gray onstage

because of the presence of Paul Gray, who appears buzzing with life and dedication to the Slipknot cause. His death has left a huge hole in this band's collective heart that can never be filled, and it's a testament to Shawn's work ethic and determination that this visual tribute has been completed on schedule.

"My intentions were to show everything else that happened during the *All Hope Is Gone* tour," he says. "But unfortunately I was four days into it when Paul passed away, so I had a real hard time getting myself back in, so it's a very minor piece, in terms of feeling. If I could've put it off and done it next year, I would have done, but we were already into it. I had to finish it and it was probably the hardest thing I've had to do in Slipknot's career.

I was dealing with the mourning of one of my best friends, man. I'd be in there editing and all of a sudden there'd be some video footage of Paul and I'd be thinking, 'I can't do this right now!' But I got tough and I did it and I got through it, and the whole thing's dedicated to him. It was all done for Paul."

There are numerous reasons why Slipknot have defied logic and the tides of fashion to become one of the biggest metal bands on the planet – and, indeed, of all time – and their refusal to become another bunch of swaggering, idiotic rock stars is one of the greatest. When Shawn expresses his surprise at how effusive the fans' response to Paul's passing has been over the last few months, his quiet dignity and gratitude is heart-warming. He also takes this opportunity to send a humble message of thanks to Slipknot's worldwide friends:

"I haven't publicly spoken about Paul, except for the conference meeting, but I wanted to let you all know that I want to personally thank everyone who stood up for us and helped us," he says. "I want to personally thank each and every person out there who said beautiful things about Paul. We really have a fanbase and a culture and it's real important to us, so thank you."

And as for the future of Slipknot, Shawn is more than happy to confirm that the destructive wheels will definitely begin to turn again some time soon...

"We're in a mourning period right now, dude," he explains. "We're in a place that we never thought we'd be in, so it's a little hard to explain, but we have a brotherhood that will never be replaced so there's no worries there. It's gonna take some time, but get ready! I'm going to make Slipknot the biggest band ever. And if your band *is* the biggest band, prepare to be second!"

"I WANT TO PERSONALLY THANK EVERYONE WHO SAID SOMETHING NICE ABOUT PAUL"

SHAWN 'CLOWN' CRAHAN

***(SIC)NESSES* IS OUT SEPTEMBER 27 VIA ROADRUNNER RECORDS**

More at ebook-free-download.net/magazinesdownload.com

Metal Blade Records

DAWN OF ASHES
"Genocide Chapters" out 13.09.10

THE ABSENCE
"Enemy Unbound" out 13.09.10

SYSTEM DIVIDE
"The Conscious Sedation" out 13.09.10

CATARACT "Killing The Eternal" out 27.09.10

OSI "Office Of Strategic Influence" out 27.09.10

WWW.METALBLADE.CO.UK WWW.MYSPACE.COM/METALBLADEUK
WWW.PLAY.COM/METALBLADE ©2010 METAL BLADE RECORDS INC.

Distributed by

THE ABYSS, YORK / ACTION RECORDS PRESTON, DESTINY RECORDS WHITELEY / ISPIRIT KENT/ HELLRAISER RECORDS, WAKEFIELD / MARTIAN RECORDS, EXETER / ONE UP, ABERDEEN / POWERPLAY, HEREFORD / ST RECORDS, DUDLEY / ACORN, YEOVIL / ANDY'S ABERSTWYTH / AVALANCHE, GLASGOW EDINBURGH / BPM, WATERFORD / COB, BANGOR / FACE THE MUSIC, WORCESTER / JUMBO, LEEDS / JUNGLE, BRIDGEND / MUSIC MANIA, HANLEY / NEVERMIND, THE MUSIC STORE BOSTON / PICCADILLY, MANCHESTER / RECORD SAVINGS, BANBURY / REFLEX, NEWCASTLE / RESURRECTION RECORDS, LONDON / ROUGH TRADE, WEST LONDON / ROUGH TRADE, EAST LONDON / HEAVY SOUNDS, NOTTINGHAM / SISTER RAY, LONDON / SPILLERS, CARDIFF / TEMPEST, BIRMINGHAM / TOWER RECORDS, DUBLIN / VIBES, BURY / BANQUET, KINGSTON / BEATDOWN RECORDS, NEWCASTLE / BETTER LEISURE, GREAT YARMOUTH / CD HEAVEN, HITCHIN / CLIVES RECORDS, LERWICK / COUNTER CULTURE, HIGH WYCOMBE / CRASH RECORDS, LEEDS / FOCUS, WATERLOOVILLE / GATEFIELD, SOUNDS RUNK, BAY / HUGSONS, CHESTERFIELD / JG WINDOWS NEWCASTLE / MUSIC ROOM, FOLKSTONE / REDYS, BLACKBURN / ROUNDER RECORDS, BRIGHTON / SOUND & VISION, ELGIN / SOUNDHOUSE, BROADSTAIRS / STAND OUT, SALISBURY / TOWNEND RECORDS, LANCS / X-RECORDS, BOLTON

DRÅPSNATT
HYMNER TILL UNDERGÅNGEN
FROSTSCALD RECORDS

After highly acclaimed debut album "I Denna Skog" DRÅPSNATT present their 2nd full-length. Black Metal art entwined with acoustic passages of nocturnal woodland, nordic progressive music and cold cosmic symphonism.

FEMME METAL PRESENTS
BEAUTY AND BRUTALITY
FEMME METALRECORDS

3rd compilation featuring 31 outstanding tracks from the finest female-fronted metal bands around the globe! Special Halloween Festival featuring 8 of the bands on the compilation Eddie's Rock Club Birmingham 31st October!

SKAGOS/PANOPTICON
SPLIT
FLENSER RECORDS

Skagos offers two new songs of epic cascadian black metal tirade. Panopticon continues to challenge listeners with three new trackss of blistering reproach against western values and explores the timeless questions of life and death musically and lyrically. Presented in a beautiful digipack CD

KOBRA AND THE LOTUS
OUT OF THE PIT
KOBRA MUSIC INC.

This five piece band from Canada writes and performs in the style of Iron Maiden and Judas Priest with a powerhouse vocalist making her mark as the new female face of metal.

FORNOST ARNOR
ESCAPING THE ABYSS
WITCH-KING RECORDS

"... one band who should definitely not be ignored, to do so would be to deny yourself some of the most well thought out and engaging prog tinged black/death we have heard in a long time..." (Underground Industries UK)

STRAIGHT TO YOUR FACE
THE STRUGGLE
DEMONS RUN AMOK

Mixed,mastered and guest vocals by Jacob Bredahl (LAST MILE, HATESPHERE, etc). This album will blow away every fan of TERROR, BACKFIRE or BARCODE! Danish hardcore act play brutal in-your-face style hardcore and have made a name for themselves by playing numerous live shows with bands like Terror, First Blood, Last Mile, and many others.

SINOCENCE
SCAR OBSCURA - SPECIAL EDITION
METALBOX RECORDINGS

Special Multimedia Edition includes 10 songs of raging metal anthems plus a 'Making Of' feature.
"...an arsenal of furious drum bursts and blistering riffs..." Kerrang!
One of the best metal debuts to have come out of the UK in recent years" [8/10] Metal Hammer

WE ARE
KNUCKLE DRAGGER
DOORS TO ROOMS
SAPIEN RECORDS

"most important release since Nirvana's Bleach" - Komodorock 9/10
"Extremely impressive massive grooves" - Kerrang! K K K K
"Absolutely amazing" - XFM London, John Kennedy
"Well worth checking out" - RADIO 1, Dan P Carter

Distribution by CODE7 via

www.code7music.com
www.code7decoded.com

CODE7
Independent Music Distribution..
...Because Sound Does Matter.

SONIC

SONIC SYNDICATE spent five years and three albums fighting to stand out in a scrum of Swedish metal. Now, with a new frontman at the helm, they're ready to explode. WORDS: GILL.

When Sonic Syndicate arrived on the scene in 2005 with their debut *Eden Fire* and subsequently 2007's *Only Inhuman*, the metalcore fire was already dying down. The Swedish band were good but even with eye-drawing beauty of bassist Karin Axelsson, they were no match for their US counterparts: Killswitch Engage, All That Remains, Shadows Fall etc. Still, the band – then comprised of Karin, brothers Richard, Roger and Robin Sjunnesson, John Bengtsson and former frontman Roland Johansson – did handsomely. 2008's *Love And Other Disasters* even made it into the Billboard Heatseekers chart in the US. The album was to be the last with Roland, who departed due to issues with touring. While the band must have reeled from the blow, it was to be the second best thing ever to happen to them; the best being his replacement by British singer Nathan J Biggs, formerly of The Hollow Earth Theory.

Anyone who saw Nathan perform with THET will know that his stage presence is all-encompassing and his voice a flawless wall of unguarded emotion. As Nathan explains, it was a no-brainer for Sonic Syndicate...

"The band had another 10 people they were going to try out," he says, as he sits in the tattoo studio casually getting ink drilled into his arm in his new home of Sweden. "But after my audition they were like, 'No, you're the man, we want you, when can you move here?' I was like, 'I'm down with this, I'll move tomorrow!'"

And so the latest chapter began...

A singer leaves. A better singer joins. Job done. Almost. Nathan was based in the UK trying to make his own band work as well as juggle girlfriend, property and pets. Sonic Syndicate, meanwhile, were all based in Falkenberg, Sweden: 900 miles and one language barrier away.

"It took me a month to tie up some loose ends here," he says. "I sold my house and my car, gave my flatmate the dog and broke up with my girlfriend."

Loose ends indeed.

"I left my housemate holding the shit while I took off. Safe to say he was a bit pissed off. My family have only visited me twice since I've been here.

"I had a band [The Hollow Earth Theory] that was my baby. I loved that band. But this band are just putting so much into it, and the label are supporting us so much and I fucking dig everything they've done."

"I SOLD MY HOUSE, MY CAR, GIRLFRIEND AND MOVED

More at ebookfreedownload.net or magazinesdownload.com

SONIC SYNDICATE

BOOM!

And the girlfriend?

"Yeah," he says with compassion though not regret. "She's a lovely girl, but I just explained and she knows how much it takes to make a band work so while she was upset she understood. I had to do what I had to do. It's a huge commitment but I had to do it."

So many people repeat rhetorical maxims like 'die for metal' without ever having it put to the test. Its meaning is disingenuous, becoming as hollow a slogan as 'Peace, man' with an accompanying manual peace sign. And while Nathan didn't die for metal, he left everything that was familiar and important to him to pursue his dream.

"I'm sure that from just how passionate I am on stage and giving up all that to come here you can tell that I fucking live for this. I was gonna do whatever I had to do to do this. We practise and tour so much that there was just no other choice."

Many bands seem to survive with their members living in different countries. But this band demanded a different level of commitment. And they got it from Mr Biggs.

"I do not have a clue how bands do that," he muses. "We have friends in In Flames and Deathstars and they're all spaced out all over the place. I don't know how the fuck they practise or hang out. For me, a band is a family, an intimate thing, and you have to practise every fucking day. That's the way I do it and it's the way Sonic do it."

While Nathan J Biggs possesses pipes to rival those of Killswitch Engage's Howard Jones, he also brings so much personality to the band. Offstage Swedes are often a more chilled bunch than the livewires and extroverts of the UK and US. Anyone who has seen the band before and after Nathan's arrival will doubtless agree that the presence and command they have now is a world apart from their earlier guise. Nathan stands at the front of the stage like a cross between Disturbed's David Draiman and Conan the Barbarian.

"The Swedes aren't in-your-face people," he states. "I'm very 'what you see is what you get'. I will talk about any subject you want and answer any question you ask. I want to be in people's faces and have a good time. And I think people get that from me. I want to get in the crowd, get in people's faces, get a reaction."

So how does a room-sized personality slot into the ranks of calmer Swedes? Nathan explains that while some of them enjoy

GAVE UP MY DOG, BROKE UP WITH MY TO SWEDEN TO BE IN THIS BAND"

NATHAN J BIGGS

the calming influence of significant others, Nathan, Robin and Karin exploit every opportunity to party.

"Robin had the unfortunate experience of being in the bed next to me when I brought two girls back while he was trying to sleep. We woke him up, fed him some vodka and he joined in."

It seems that a shared goal has united the new gang very quickly, and tightly.

"Because we've become such great friends and all want the same things we all work so much harder to achieve it."

So it comes as little surprise that Nathan's emigration has actually been relatively easy.

"There hasn't been some massive culture shock," he says. "All the people are nice, Sweden is pretty laid back and I'm always with the band and my friends from out here. The metal scene and people's attitude to music is very full on, everyone over here loves their music, it's so important to people – more so than the UK.

"I do miss London but I also miss chilling out in Wales. I love the intensity and the buzz of the city but when I miss it I just go to Stockholm, it's a pretty lively place. We're based in Falkenberg, which is about an hour away from Gothenburg. It's a good night out in Gothenburg."

As Nathan explains, while he hadn't actually met any of the Sonic guys before, he had been to one of their UK shows. For a bit...

"I went to see them supporting In Flames in Manchester and me and my mate got really fucking drunk. We watched Sonic, watched Gojira, then we decided to sit down in the middle of the moshpit and have a cigarette when it had been banned. So we got thrown out before In Flames had even played. And of course I kicked up a bit of a fuss so... It wasn't the most graceful exit..."

With their new helmsman the band have crafted a massive new album, *We Rule The Night*, that far exceeds the sonic and stylistic achievements of any that came before it. Gone are the generic metalcore structures and ample vocal abilities; replaced with a domineering spirit you can't ignore and a production that is ready to take the metal mainstream by storm.

"I guess a lot of the development is attitude-based," ponders Nathan, the tattooist still etching away at his arm. "We're taking on a bit more of a rock'n'roll attitude; a bit more dirty, a bit grungier, a bit more 'fuck you', a bit more of a UK attitude. I already loved their brand of metal, super-good Swedish melodic metal. But now it's what we want it to be."

And how they want it to be transcends sub-genre categorisation. It's metal. Massive, planet-sized metal. As their fourth album, the band were conscious not to repeat themselves, but also conscious to stay true to what they are and not enter the realms of the contrived, as Nathan shrewdly admits.

"It's important to keep your finger on the pulse of metal: what's new, what's popular, just to keep up to date. You have to be aware of all that but also do your own thing."

While there is a striking melodicism to the vocals – from the triumphant and defiant to the emotional and contemplative – SS are pushing in all directions: the heavy heavier, the light ever more serene.

"We use the music to match the mood, so when it's uplifting you'll really feel it and vice versa.

"I love a lot of things like pop music for good production," he adds. "Instead of trying to make it sound heavy for the sake of making it heavy, we want the overall sound to sound big. We wanted the guitars to sound full but not grating and in your face all the time. We wanted huge melodic vocals; that's what we get off on.

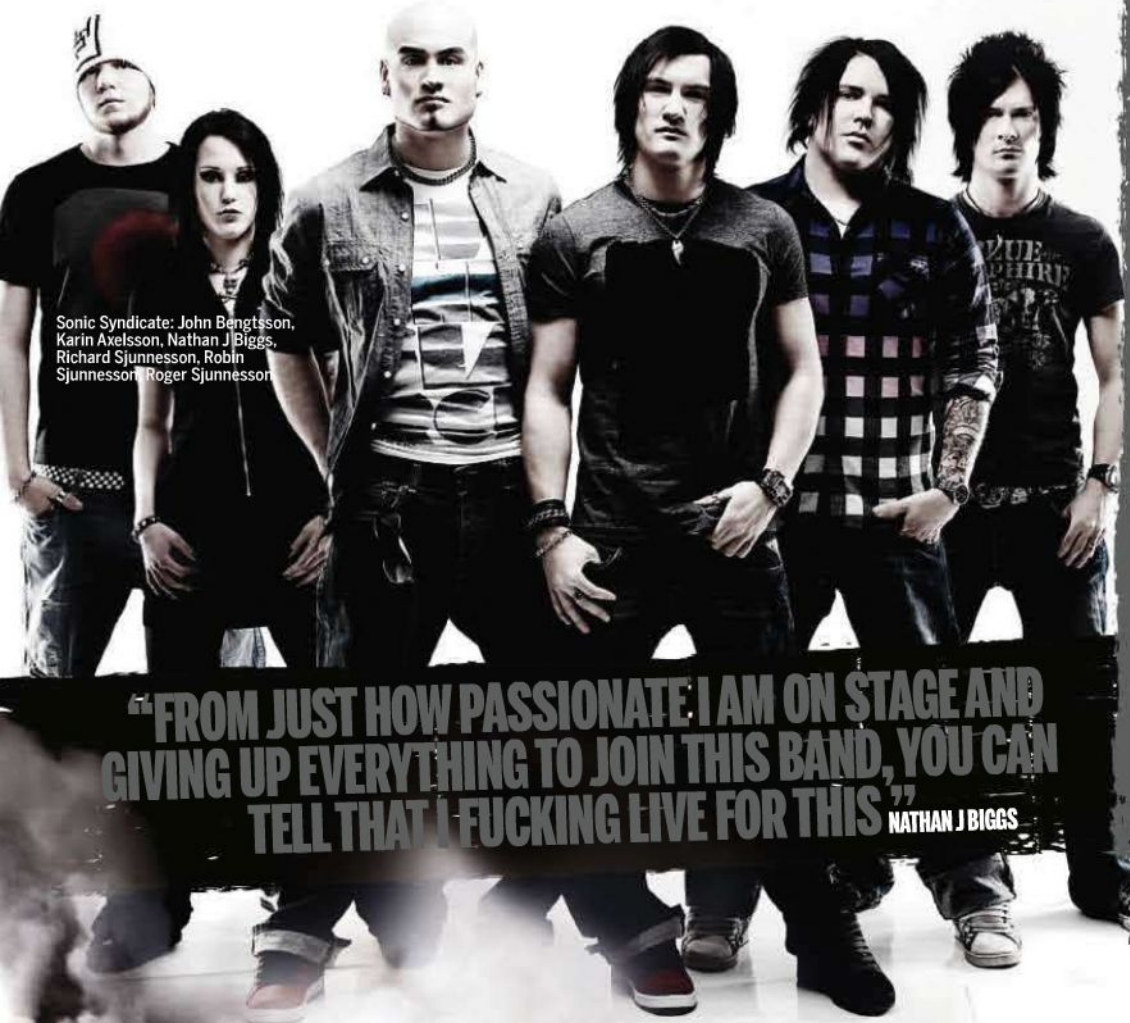
"It's a really good sound we're starting to develop. It's still got the Swedish metal in there – it's got the keyboards and so on – but we're using more samples and stuff in the vein of Deftones and Linkin Park. It's also got the American vibe because I'm inspired by a lot of American bands. But I grew up in the UK in a UK band. It's just about pulling it all together. It's an easy-to-listen-to album for people who like metal."

It's obvious that the others had a great time writing for their new singer. Making a car for a pensioner will never be as fun as designing one for F1 world champion Jenson Button.

Nathan also brings a complexity and subtlety to the lyrics and themes that only a native speaker can bring. Whereas Rich writes broadly, Nathan's lyrics are direct – autobiographical – which only reinforces every aural evocation.

All that remains for the band to do is take the new music to the world of metal. Which they have already plotted like the battle plan of some great army, playing 15 dates around the UK in November. Prepare to be conquered.

***WE RULE THE NIGHT* IS OUT NOW VIA NUCLEAR BLAST RECORDS**



Sonic Syndicate: John Bengtsson, Karin Axelsson, Nathan J Biggs, Richard Sjunnesson, Robin Sjunnesson, Roger Sjunnesson

"FROM JUST HOW PASSIONATE I AM ON STAGE AND GIVING UP EVERYTHING TO JOIN THIS BAND, YOU CAN TELL THAT I FUCKING LIVE FOR THIS" NATHAN J BIGGS

Anette Olzon of Nightwish: Swede emotion

UP STICKS

PEOPLE WHO HAVE RELOCATED TO MAKE A SUCCESS OF THEIR MUSIC CAREERS.

VIVIAN CAMPBELL

MOVED FROM IRELAND TO THE US TO JOIN DIO

Ronnie James Dio and Vinny Appice quit Black Sabbath and came to the UK to recruit a guitarist and bassist for Dio. They recorded *Holy Diver* with Vivian Campbell and after listening to the tape Ronnie and Vinny hired Vivian the next day.

ANETTE OLZON

MOVED FROM SWEDEN TO FINLAND TO JOIN NIGHTWISH

Anette was originally denied the position because she had a young son. However, she persisted and sent the band a live DVD of her performing with Alyson Avenue. Eventually, after a band vote, Ewo Pohjola (manager) told her she had the job and she moved to Finland. Guitarist Tuomas Holopainen said: "It was a matter of heart. We felt she was right."

CHRIS CLANCY

MOVED FROM THE UK TO THE US TO JOIN MUTINY WITHIN

The American band saw a YouTube clip of Chris singing and invited him to join the band. He upped sticks and moved to the US. Then second guitarist Daniel Bage also joined from the UK when Chris invited him to join the band in the studio to record some guitar solos.

JONA WEINHOFEN

MOVED FROM AUSTRALIA VIA THE US TO JOIN BRING ME THE HORIZON IN THE UK

Jona had originally been in Aussie crew, I Killed The Prom Queen before they disbanded. He subsequently joined Bleeding Through in the US before finally coming to the UK to play guitar in Bring Me The Horizon.

ANGELA GOSSOW

MOVED FROM GERMANY TO SWEDEN TO JOIN ARCH ENEMY

Angela says: "Arch Enemy asked if I would be interested to come over to Sweden for an audition. They had found that old Mistress tape. A few weeks later I was screaming my head off in their rehearsal room. And suddenly we were in the Fredman studios, giving it a try. After I recorded the first song, *Enemy Within*, the decision was made: Angela Gossow shall be the new singer of Arch Enemy."

BMTH's Jona Weinhofen: Sheffield steel, made in Australia

...re ebooks ... www.pdfbooksfree.pk ... download.com

KOBRA AND THE LOTUS

ON TOUR

NOV. 19 GLASGOW UK NICE N' SLEAZY
NOV. 20 EDINBURGH UK THE BONGO CLUB
NOV. 21 NEWCASTLE-UPON-TYNE TRILLIANS
NOV. 24 NORWICH UK B2
NOV. 26 WAKEFIELD UK SNOOTY FOX
NOV. 27 LONDON UK BRIDGEHOUSE 2
NOV. 28 BIRMINGHAM UK ROADHOUSE
DEC. 2 SWANSEA UK THE GARAGE
DEC. 3RD PRESTATYNE SANDS
HARD ROCK HELL IV FESTIVAL

www.metalforevertix.com

"Classic British heavy metal sound so pristine you'd swear it was hauled out of a time capsule buried in the bowels of Wembley Arena circa 1980" - JAMIE O'MEARA

"Out of the Pit" ushers in new era for heavy music.

KOBRA AND THE LOTUS
OUT OF THE PIT
CD IN STORES SEPTEMBER 27,2010

KOBRA AND THE LOTUS

www.kobraandthelotus.com

SPINEFARM RECORDS UK PRESENTS

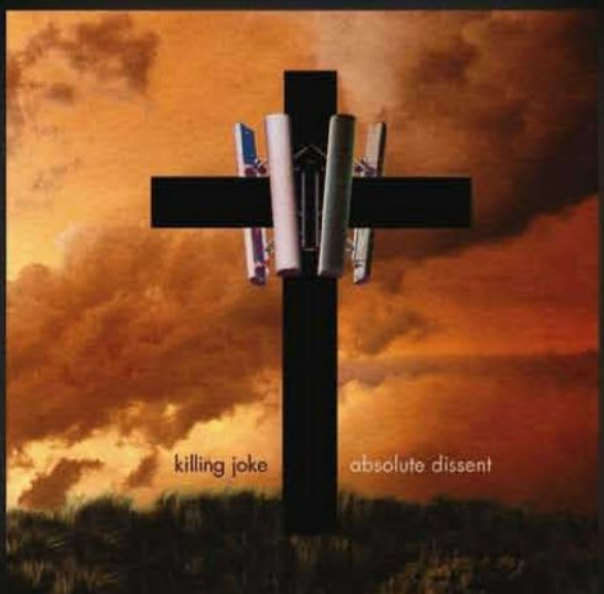
KILLING JOKE: 'Absolute Dissent'

New studio album from the original line-up

Out September 27th 2010

On CD, Deluxe CD package with 'tribute album' + download

12 tracks inc. 'Endgame', 'European Super State'
+ 'Ghosts Of Ladbroke Grove'



LIVE IN OCTOBER

15th – Picture House, Edinburgh • 16th – Hammersmith Apollo, London

www.killingjoke.com

SPINEFARM records U.K

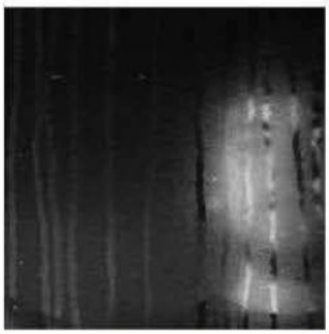
PLAY.COM FREE DELIVERY ON EVERYTHING

www.spinefarmrecords.co.uk
www.myspace.com/spinefarmrecordsuk

REAL IT

LOWER THAN ATLANTIS are the new Brits on the hardcore punk rock block with carnage already in their wake.

Some bands cut a swathe through a scene when they drop a truly seminal record, leaving only them standing tall when the dust settles. Others become notorious for their behaviour, while music trails down their list of skills. Lower Than Atlantis are the rare breed that is both: a double-barrel shotgun blast of bad manners and music wedgy-ing your current fave album of the year off the top slot.



Lower Than Atlantis: Ben Sanom, Eddy Thrower, Mike Duce, Declan Hart.

The Watford quartet's debut, *Bretton*, was a heavy blast of rowdy metallic hardcore that made people sit up and take notice of a band drinking and fighting their way around the UK. But in March of this year they released *Far Q*, an album that showed a perfect combination of 'fuck off' punk attitude, great songwriting and hardcore energy – all from a band whose ages range from only 19 to 22.

The internet may have made instant stars of bands like Enter Shikari and Job For A Cowboy, but there is still an underground where good music takes time to proliferate as each fan teaches the next one. And Lower Than Atlantis aren't the media darlings that many so-called punks became. They have no interest in kissing journalists' arses or schmoozing with industry types in an effort to get signed/booked/paid. And if you've heard of Lower Than Atlantis you've doubtless heard about their infamous frontman Mike Duce, a man who – while shy of the spotlight himself – still leaves a trail of anti-hero lore behind him. Some would use words we can't print to describe him, others – like UK heavyweights Your Demise, whose new album *The Kids We Used To Be*

More at ebook-free-download.net or magazinesdownload.com

Mike appears on – swear allegiance to him 'til death (though admitting he can be a handful). Luckily *Far Q* is better than any grudge can quell.

Even our own *Hammer* staffers have suffered Mike's prickly drunkenness first hand before finally bro-ing down (listen to August's podcast). This bro-ing included two days at Hevy Fest, where the band put in a particularly vitriolic performance: half a set of punk rock carnage before two members of the band were crowdsurfed out of the tent having been separated from their

"BACK IN THE DAY BANDS USED TO THROW TELLYS OUT THE WINDOW. THESE DAYS THE BAND IS PART OF THE INDUSTRY"
MIKE DUCE

WATCH THE VIDEO OF THIS VERY GIG AT WWW.METALHAMMER.CO.UK/MHTV

YOBITES

While so many bands are all posture and parody, LTA frontman Mike Duce is keeping it real. Words: Gill.

instruments. Only a few hours before their set, Mike was arseholed, drinking Jack Daniel's from the bottle like it was juice – we wondered if he would even make it to the stage. You genuinely never know what's going to happen at an LTA show.

We called Mike in a rare sober moment on his break at work.

"I do labouring for a builder when I'm not touring," he says in his assertive no-nonsense Estuary English. "I tell them what I do and they don't understand how I can be doing interviews for magazines and be on the telly but I'm not a millionaire."

As Mike later admits, he doesn't play the whole music media thing; he doesn't censor what he says. And while you have to take his rough with his smooth, it is refreshing to talk to someone who isn't afraid to call it as they see it, rather than have bands self-censor in case they insult a band or offend a magazine and their management tell them off.

"When we started the band we were really naïve," he says with veracious clarity. "We were like, 'Let's be in a band and we'll make loads of money.' But that never works. You've gotta really care and you've got to really wanna do it. The band has become a platform for me to express my opinions, what I think and how I'm feeling."

Mike's lyrics are dry and transparent: you don't have to read between the lines when the lyrics of the title track are *'Father, you never bothered, As I reminisce, I think of all the birthdays and Christmases you missed, no millionaire could afford what you cost me walking out the door... You're a name on my birth certificate and that's all.'* We've heard from peers that Mike didn't have the best of times growing up, and when asked he politely declines to comment.

"I don't really want to go too much into that, I learnt my lesson with *Far Q* – I gave too much away. Some of the songs are really personal and I didn't think as many people would hear them as have done."

And while the lyrics speak directly to a disenfranchised generation about families, employment and love, not everyone's a fan: one website slated the lyrics only to have the band's fans and frontman rallying for an online counter attack – one Twitter threat included 'taking a brick to [the writer]'.

"The guy who reviewed it clearly just didn't like *me*," says Mike boldly. "It was a personal attack on me. It wasn't even journalism, he just said, 'I don't like it, it is rubbish.' I was like, 'What a wanker!' and everyone went nuts about it. He was getting hate mail from our fans and people were just abusing him. Then he emailed us saying, 'Oh, I'm just a piece of shit, I'm just some online guy, you're obviously doing really well.' I was like, 'Fucking hell, man! Grow a spine and some bollocks!' He had the bollocks to write that but when I call him up on it he fucking bottles it."

In a recent interview with Your Demise, Stu describes Mike as quite a character, polishing off 40+ cans of Stella and various concoctions of Jack Daniel's and Smirnoff with mixer before doing gang vocals while on the floor. It seems like everyone's got a Mike Duce story.

"I've always been like that," he says through laughing. "That's got fuck-all to do with the band. I'm just like that. It's not that I'm interesting; I just think everyone else is boring as fuck. I hate people who play it safe in an interview and then say the truth when the tape's not rolling. I get a lot of stick for this, but if I go out with my mates, I want to drink a shitload and have a good time. I don't care what industry arseholes are there or whatever, it's irrelevant. Back in the day bands used to throw tellys out the window. These days the band is almost part of the industry, you're expected to be all [posh voice] 'Oh yes hello, I really like blah blah blah that you're doing.' I chat to everyone like I would a mate down the pub. People take that the wrong way, I just think 'fuck off' or whatever. They'll look at me and be like, [posh and disapproving voice] 'Oh, he's really drunk!' like it'll reflect badly in the band. I'm like, 'Fuck off then! Don't like us, don't listen to us.' A lot of bands suck cock because they think it'll get them somewhere. I hate that. Kissing the arse of someone in a higher position isn't going to make your band sound any better is it?"

Mike admits that he doesn't want to be in the spotlight, it's just a necessary evil of being the frontman, adding that "Foo Fighters is Dave Grohl, Nirvana was Kurt Cobain, but we're *all* Lower Than Atlantis. I like that. But people do look for a face to put with a band."

Many a reluctant frontman has found alcohol a crutch, and it seems that Mike is able to drink more than your average member of Black Label Society.

"Mate!" he retorts. "You try touring on no money! Try and tell me you wouldn't take advantage of any free booze they lay on at the venue, drink 40 Stellas a day and nick stuff from service stations. I can't afford car insurance, I can't have a girlfriend, I can never go and hang out with my friends, I don't really have friends because I'm away so much, so you have to take advantage

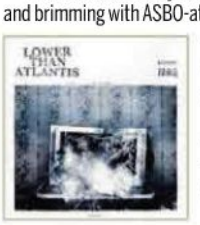
of the occasional perk. If that makes me a drunken party animal, then that's what I am."

Has it ever led to trouble?

"What? My behaviour? Every fucking day!" he laughs. "It's always been like that, ever since I was a kid. I've always been getting in trouble.

"Not to blow my own trumpet, but I'm not an arsehole. I might come across as one quite a lot, but I'm a good person, so I think I get away with it... I think."

With records as truly exhilarating, honest and brimming with ASBO-attitude as *Far Q* and *Bretton*, and a live show as genuinely unpredictable as it is frenetic, we think Mike gets away with it too. Just.

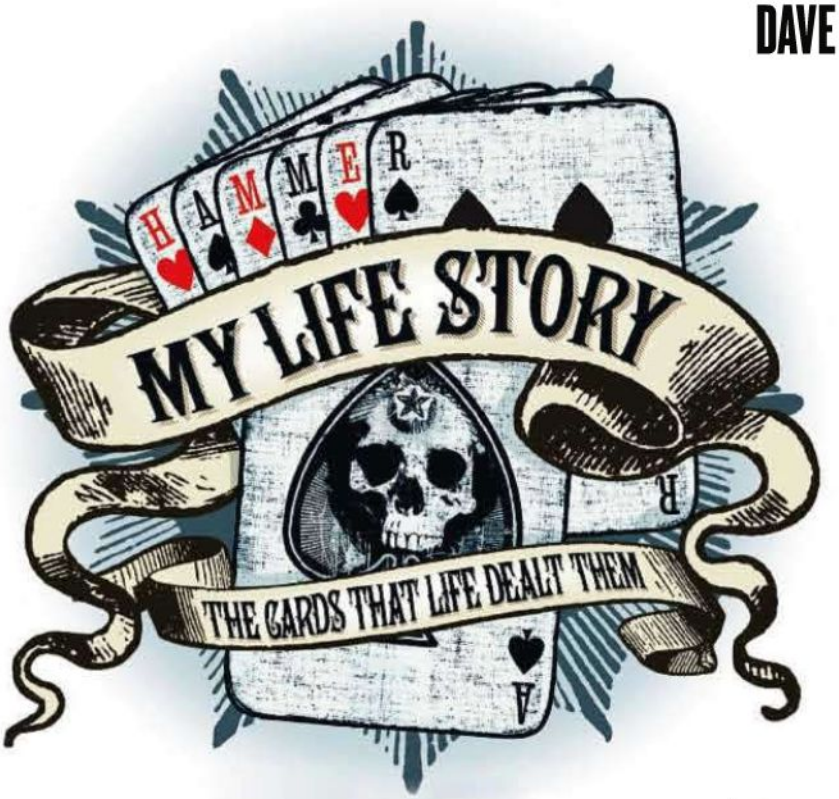


***FAR Q* IS OUT NOW VIA A WOLF AT YOUR DOOR AND THE BAND ARE ON TOUR NOW WITH TRC, AND FOLLOWING THAT, WITH ARCHITECTS**

"How many parents walk away from their kids when they're only 15? That really fucked with me"

♣♦DAVE MUSTAINE♠♥

More at ebook-free-download.net or magazinesdownload.com



Dave Mustaine

MEGADETH mainman Dave Mustaine has made a career out of pissing people off. Shooting from the hip, he tells the whole truth in his new autobiography, *Mustaine: A Life In Metal*

Words: Joel McIver. Pics: Mick Hutson.

WHEN AND WHERE WERE YOU BORN?

"I was born on September 16, 1961 in Le Mesa, California. I was a product of a broken home, because my parents were divorced. I was what people would call a 'latchkey kid'. My mom was a Jehovah's Witness, who tell you that you can't have a birthday. I wanted to watch cartoons at home on a Saturday morning, but the Jehovah's Witnesses force their kids to go out and sell magazines. It's pathetic. I promise you that a lot of the young people in that religion don't want to be there: they're there because they're scared into being there, like I was."

DID YOUR CHILDHOOD ISOLATION MAKE YOU STRONGER OR WEAKER AS AN ADULT?

"It definitely made me more independent. I've learned a lot from being on my own. One of the things that really helped me - and this is going to sound pretty corny but it's the truth - was a song by Johnny Cash that I heard at a very early age called *A Boy Named Sue*. Johnny came to a signing that [Megadeth] did at the Virgin Megastore in London in the 90s. We were standing in line, signing shit, and all of a sudden Johnny Cash came up and I was like, 'Wow! You're a fan?' And he said, 'I am. My name's Johnny Cash.' I told him we were thinking of covering *Ring Of Fire*."

YOU GOT INTO DRUGS AT A YOUNG AGE. WHY?

"It came from not really having any survival skills, growing up, so I gravitated towards a crowd that wasn't necessarily going to be good for me, but they welcomed me in. That's why most kids go into gangs, because they don't have a family to embrace them and they have problems, so they go towards other people. All I wanted was to fit in someplace and to feel needed and loved. My family was such a mess that I didn't get what I needed there, so I found some friends who told me that everything was going to be OK and that I was normal."

YOUR FIRST BAND WAS PANIC, WHO LOST TWO MEMBERS IN A CAR CRASH. WAS THAT TOUGH?

"Yeah, they were good guys. I often think about Bob Evans and Pat Boakes, who are still alive."

RECEIVED WISDOM HAS IT THAT WHEN YOU JOINED METALLICA IN 1982, YOUR ENERGY AND MUSICIANSHIP GAVE THEIR MUSIC A HUGE BOOST. IS THAT A FAIR CLAIM?

"It's a nice thing to say but let's put it this way: James and Lars knew what they wanted. They're really smart. As you become successful it kind of solidifies who you are, and Lars and James have grown into really great entertainers. When we started playing together, we were just kids. Did we want to rule the world, like we're doing now? Yeah. We wanted to do it together, but obviously there came a point where we realised we couldn't, and we parted ways."

IT SEEMS FROM YOUR NEW AUTOBIOGRAPHY THAT YOU UNDERSTOOD WHY METALLICA HAD TO SACK YOU IN 1983, BUT THAT YOU WISHED THEY'D GIVEN YOU A SECOND CHANCE.

"Yeah. I know they had to do what they had to do: in fact, because of how much we were drinking, they may have given me a second chance. They may have given me 20, but sometimes you don't see the writing on the wall until you come to a screeching halt. Unfortunately, I had so many emotional things happening to me when I was growing up that booze was the only way I had to escape from them. You know, I was living on my own since I was 15. How many parents walk away from their kids when they're only 15? That really fucked with me."

YOU THEN FORMED MEGADETH AND RELEASED *KILLING IS MY BUSINESS... AND BUSINESS IS GOOD* IN 1985. DOES THAT ALBUM STAND UP TODAY?

"I think so. It's the 25th anniversary of that record this year and Shawn [Drover, Megadeth drummer] has been saying

MY LIFE STORY
THE CARDS THAT LIFE DEALT THEM
"I said to James Hetfield, 'I wanna have a new relationship with you, I don't wanna try and fix our old one'"
DAVE MUSTAINE

we should do a KIMB tour. I told him, 'You're gonna kill me, dude…' The songs are so high, I don't know if we can do it… but we should. I love his enthusiasm: he's been a blessing. [Bassist] David Ellefson said if we'd had Shawn from the beginning, we would probably never have changed drummers. We would've stuck with him the whole time if he'd been born in California, rather than in Canada."

WHEN DID IT FEEL AS IF MEGADETH HAD MADE IT?

"When [1986's] *Peace Sells… But Who's Buying?* came out and MTV started using our music. We had a huge, amazing party for *Peace Sells…* but with the success came the drugs and the inevitable lineup change."

YOU HIT A CRITICAL AND COMMERCIAL PEAK WITH 1990'S *RUST IN PEACE* ALBUM, WRITING IN A TECHNICAL STYLE WHICH YOU'VE RETURNED TO WITH YOUR LAST COUPLE OF ALBUMS.

"It was a really fun period. That album is definitely a high point, because we were on to something. I remember when we mixed it with [renowned studio guru] Max Norman, we realised that we were a serious band."

YOU GOT MARRIED IN HAWAII IN 1991. IN YOUR BOOK YOU'VE CAPTIONED THE WEDDING PICTURE 'I LOOKED LIKE A STICK OF GUM'.

"Yeah. We decided to get married real quickly, and we didn't have a tuxedo for me. It was bad enough trying to look around on the island for a tuxedo that was my size; try finding a dress for my wife, this teeny little woman, on an island where you either have really tiny Asian women or really big island girls."

CAN YOU SUM UP THE RECENT BIG FOUR OF THRASH SONISPHERE DATES FOR US?

"The first show in Poland was great: we all had dinner and we talked. In an interview I read afterwards, James [Hetfield, Metallica frontman] was talking about seeing me and Lars [Ulrich, Metallica drummer] and saying, 'Look, there's Lars boring the shit out of Dave!' That was cool - there were no potshots; we're friends again. I said to James, 'I wanna have a new relationship with you, I don't wanna try and fix our old relationship' and I think that was very settling for everybody, because we didn't have to try and keep the Titanic afloat."

SO ARE THE OLD RIVALRIES FINALLY RESOLVED NOW?

"James and I made amends and dug a bit deeper into our friendship, and talked about stuff that we'd never talked about. I'm really proud of him, on so many levels, because of who he's become and what a commanding figure he portrays onstage. I met him when he was just a kid: I was the oldest, and looking back on all this stuff now with an open mind and a healed heart, I'm really proud of him."

AND NOW YOU'RE AN AUTHOR. HAVE YOUR RECENT BOOK SIGNINGS BEEN POPULAR WITH MEGADETH FANS?

"Yesterday at the book signing, there was this girl who jumped up on the table and was trying to lay on it and get a picture with me. I was like, 'You're kidding me! Come on…' You don't expect that in a book store."

HOW DID YOU APPROACH THE WRITING OF THE BOOK?

"I wanted to make sure that I told the truth, which includes both sides of the story. There was my side, their side and then the truth, so I just cut to the quick. Sometimes it wasn't great for me, because I didn't look fantastic, but part of the reason people didn't like me in the beginning was because I was honest - and now it's trendy to be honest! I've been pretty straight with people since the beginning, and I love being able to talk with our fans - at the end of the day I'm not really different from the people who listen to my music. We all have a lot in common. There's a community here which transcends all that. You take all the headbangers into a bookstore. I'm sure there were some snobs in there who thought, 'What are you guys even in here for? You probably don't know how to read.' But when they saw a bunch of these guys with long hair and tattoos, holding books, it makes me proud."

WHAT IS THE FUNCTION OF YOUR BOOK, OTHER THAN AS ENTERTAINMENT?

"It's cool to be able to inspire and help bring some positive influence to the fans. Most musicians, what do they do? They take your money and they trade it for music, and you'll buy their t-shirts and you'll get their artwork on a product, and then you've done a transaction, but the lasting effect is what the music does to your spirit. How does it make you feel when you hear a song? For the longest time when I got up in the morning, I had to listen to Faith No More's *From Out Of Nowhere*, because it was my get-up song. These things really, really do inspire people - I wanted to make sure that the book was the same way."

THE BOOK FINISHES IN 2009, BEFORE DAVID ELLEFSON REJOINED MEGADETH AND BEFORE THE BIG FOUR SHOWS. WILL YOU RELEASE AN UPDATED EDITION?

"I'm pretty sure I'm gonna be writing a second book at some point. I wrote a book for Sanctuary a few years ago which was all about the songs and what they were about, but Sanctuary's book company folded."

YOUR MARRIAGE HAS BEEN ROCKY FOR A WHILE AND YOU'VE BEEN THROUGH REHAB 17 TIMES. HOW IS YOUR PERSONAL LIFE NOW?

"I've got two fabulous kids who are very forgiving and they know that I'm doing the best that I can. Their mother didn't want them coming out to see me [in their childhood], so she's been really upfront about her involvement in Justis not having time with his dad. We're all good, everybody's getting along great and I'm really happy."

***MUSTAINE: A LIFE IN METAL* IS OUT NOW VIA HARPERCOLLINS**

CRAP SHOOT

What gets Dave's seal of approval

FAVOURITE FOOD

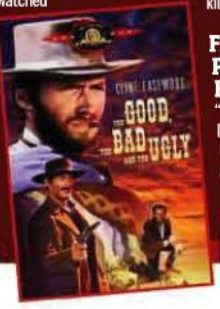
"The safest food for me to eat is pasta, because you can't really fuck that up. For dinner, I'm basically a meat-and-potatoes kind of guy. I do like steak, though, and if I'm going for a delicacy, sushi is my favourite – like tuna roll."

FAVOURITE PLACE TO EAT

"Where I live in Fallbrook, California, there's a little restaurant not too far away that makes something called Cajun Spicy Tuna. It's amazing."

FAVOURITE FILM

"My favourite film always used to be *The Good, The Bad And The Ugly*, but I really like *Tombstone* a lot these days. I just watched the new remake of *Clash Of The Titans* too, and I liked that too."



FAVOURITE TV SHOW

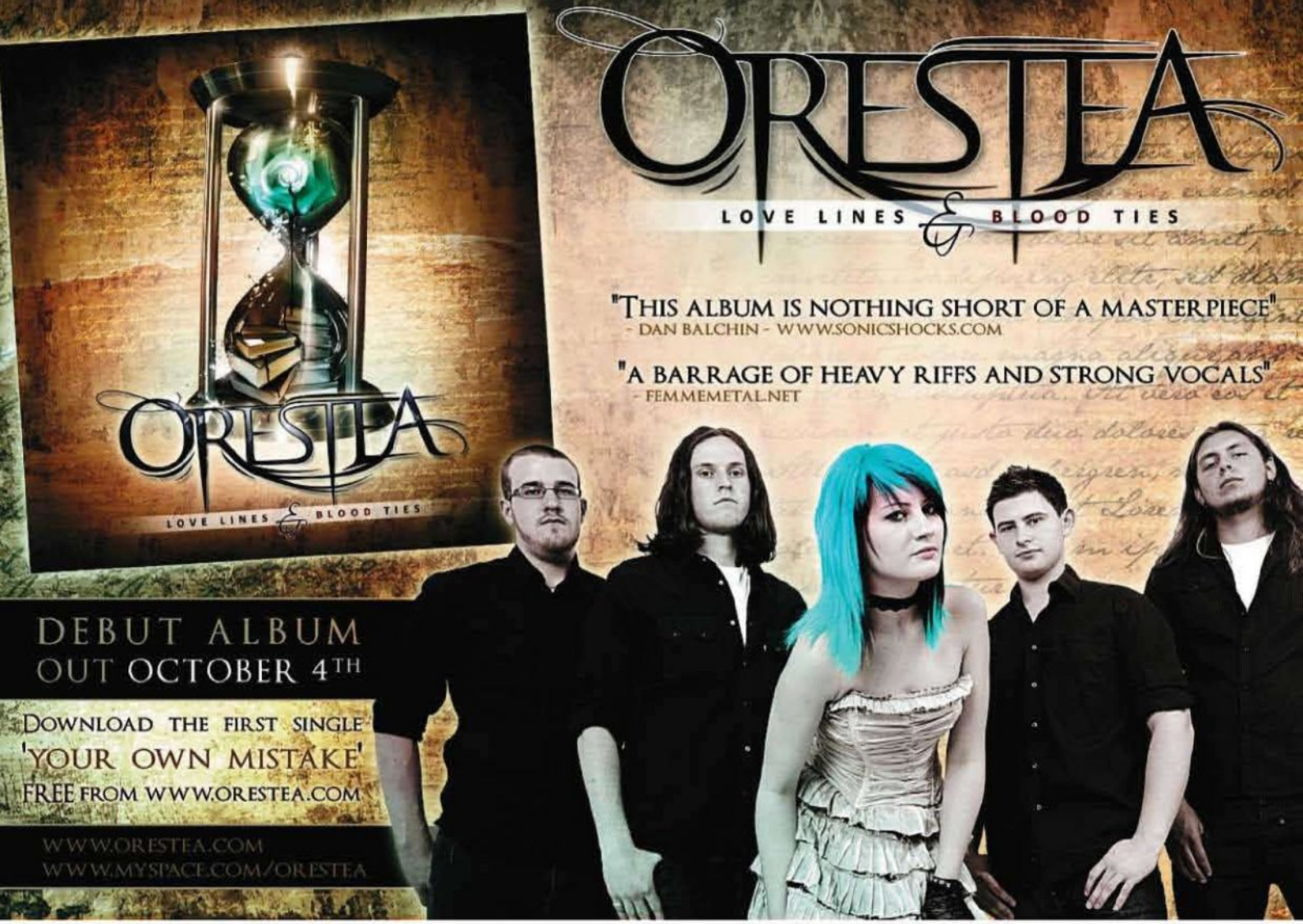
"It used to be *MTV News*. Back then that show was really important – we got all our information from *MTV News*, although it's not quite as important these days. All those reality shows killed MTV for me."

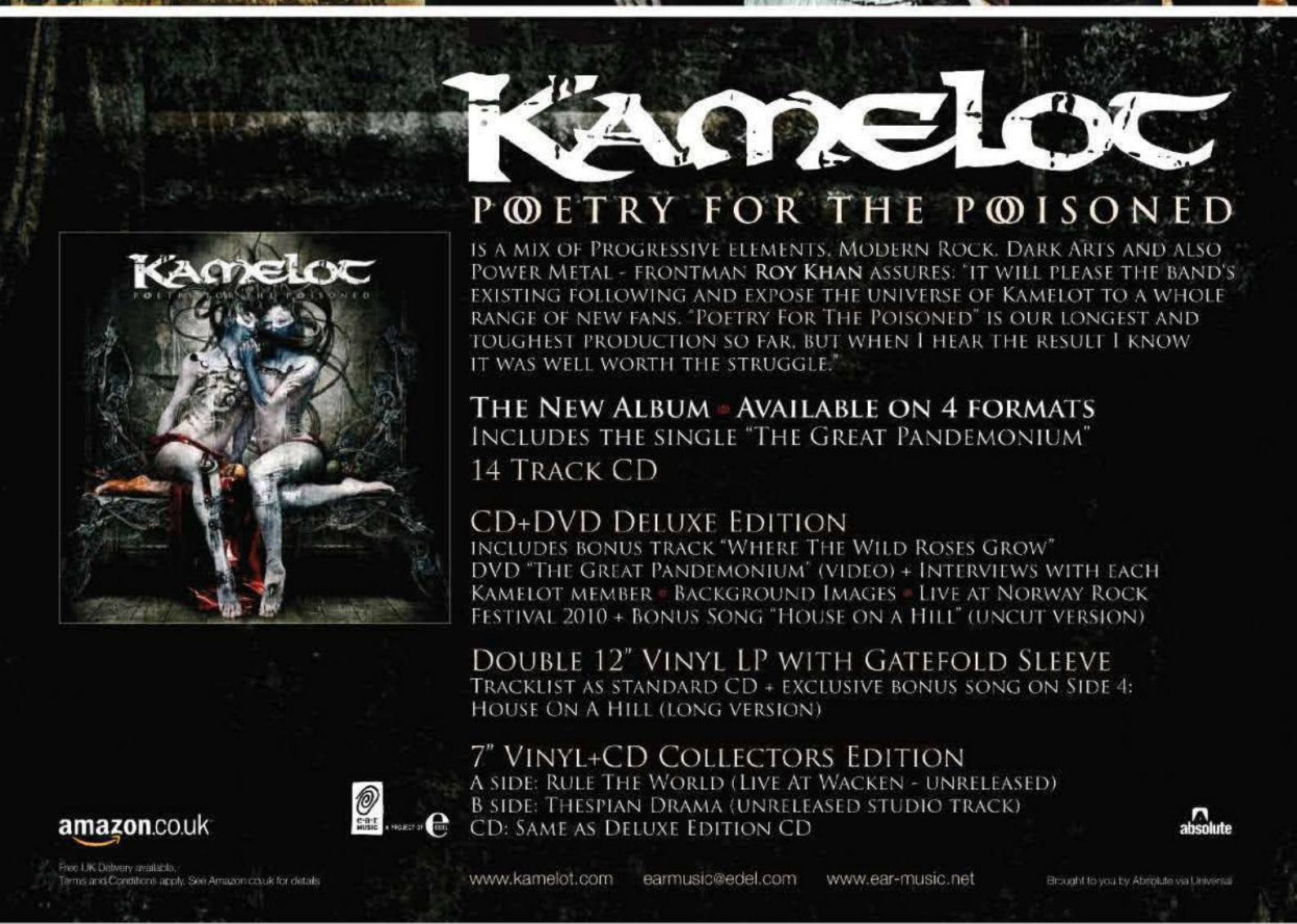
FAVOURITE PLACE TO HANG OUT

"You know, I always love coming to the UK, but I think as a place to visit, I actually like visiting my house!"

REX FEATURES

More at ebook-free-download.net or magazinesdownload.com


ORESTEA
LOVE LINES & BLOOD TIES
"THIS ALBUM IS NOTHING SHORT OF A MASTERPIECE"
- DAN BALCHIN - WWW.SONICSHOCKS.COM
"A BARRAGE OF HEAVY RIFFS AND STRONG VOCALS"
- FEMMEMETAL.NET
DEBUT ALBUM
OUT OCTOBER 4TH
DOWNLOAD THE FIRST SINGLE
'YOUR OWN MISTAKE'
FREE FROM WWW.ORESTEA.COM
WWW.ORESTEA.COM
WWW.MYSPACE.COM/ORESTEA


KAMELOT
POETRY FOR THE POISONED
IS A MIX OF PROGRESSIVE ELEMENTS, MODERN ROCK, DARK ARTS AND ALSO POWER METAL - FRONTMAN ROY KHAN ASSURES: "IT WILL PLEASE THE BAND'S EXISTING FOLLOWING AND EXPOSE THE UNIVERSE OF KAMELOT TO A WHOLE RANGE OF NEW FANS. "POETRY FOR THE POISONED" IS OUR LONGEST AND TOUGHEST PRODUCTION SO FAR, BUT WHEN I HEAR THE RESULT I KNOW IT WAS WELL WORTH THE STRUGGLE."
THE NEW ALBUM • AVAILABLE ON 4 FORMATS
INCLUDES THE SINGLE "THE GREAT PANDEMONIUM"
14 TRACK CD
CD+DVD DELUXE EDITION
INCLUDES BONUS TRACK "WHERE THE WILD ROSES GROW"
DVD "THE GREAT PANDEMONIUM" (VIDEO) + INTERVIEWS WITH EACH KAMELOT MEMBER • BACKGROUND IMAGES • LIVE AT NORWAY ROCK FESTIVAL 2010 + BONUS SONG "HOUSE ON A HILL" (UNCUT VERSION)
DOUBLE 12" VINYL LP WITH GATEFOLD SLEEVE
TRACKLIST AS STANDARD CD + EXCLUSIVE BONUS SONG ON SIDE 4: HOUSE ON A HILL (LONG VERSION)
7" VINYL+CD COLLECTORS EDITION
A SIDE: RULE THE WORLD (LIVE AT WACKEN - UNRELEASED)
B SIDE: THESPIAN DRAMA (UNRELEASED STUDIO TRACK)
CD: SAME AS DELUXE EDITION CD
amazon.co.uk
Free UK Delivery available. Terms and Conditions apply. See Amazon.co.uk for details
www.kamelot.com
earmusic@edel.com
www.ear-music.net
absolute
Brought to you by Abelute via Universal

SPANISH INQUISITION

FEAR FACTORY played triumphant Bloodstock and Sonisphere sets, and with *Mechanised* proved they're back and mean business. Brother Mörat reveals the holy hand grenade.

Burgers or hot dogs?

Ceri HoboCez Dobner, via Facebook

Dino Cazares (guitar): "Hot dogs! I've always been into baloney sandwiches and that's kind of what a hot dog is: street meat!"

Burton C Bell (vocals): "I'd go for a hot dog."

Dino: "Burton makes the best chilli cheese dog pizza!"

Why did you cover *Cars* and can you please unrecord it?

Pete Johnson, via Facebook

Burton: "We covered *Cars* because we grew up liking it. If you don't like it, then don't listen to it and fuck off."

Dino: "There's another 14 songs to listen to besides that one! It was technically supposed to be for fun, like a b-side, but the label really liked it and college radio here in America liked it. Plus, Gary Numan is a cool guy. We're not really known for that cover but it took off really well in America."

What's the most depraved thing you ever got a groupie to do?

Ad Clarkson, via Facebook

Dino: "I can't talk about that! I have a lot of stories, but that's a no-no now because I'm a happily married man."

Burton: "What she doesn't know..."

Dino: "She knows, I just can't bring it up again!"

No really, who did eat all the pies?

Frank Ralph, via Facebook

Dino: "I did, obviously! Actually I take that back, Burt ate all the pies and I ate all the hot dogs! He loves them!"

Burton: "I love those pies! Steak and mushroom!"

You're stranded on a desert island. Your only chance of survival is to eat one of your bandmates. Who do you sacrifice?

Max Makkusu Darbyshire, via Facebook

Burton: "Byron – he's the leanest. He's like bear meat!"

Burton and Dino actually still really hate each other don't they?

James Perks, via Facebook

Burton: "Yes! That's why we write great music."

Dino: "That's the only way to write great music. Now if only Slash and Axl could get back together!"

Burton: "Do we really want them to get back together?"

Dino: "With us I think it was a positive thing for the music. Burt's thing was always that we agree to disagree so we always have to work it out somewhere in the middle."

Burton: "We challenge each other creatively."

Dino: "As far as personality wise, maybe back then... definitely back then. The band was huge at one point and we were all lost in our own little worlds."

When the crowd used to shout 'You fat bastard!' it was obviously directed at Dino. Who do you think they're referring to now?

James, from London

Dino: "It would probably be the whole band except Burt. They've got to put an 's' at the end."

Burton: "They can't really see Gene, but if they do it to Byron he gives them the meanest look ever, like he's going to jump off stage and kill them!"

Dino: "Yeah, we call it the 'yeti stare'!"

Christian and Raymond called. They wanted their band name back. Ha ha ha!

Steve, from Birmingham

Dino: "I agree with the 'Ha ha ha!'"

Burton: "What's even funnier is they called that guy. Pleading to a nobody! That's all over. We settled, we got the name and we're ready to move forward."

Have you ever shit in a sink?

Dave, from Hemel Hempstead

Burton: "No, that's disgusting!"

Dino: "I've taken many a piss in a sink, but never a shit."

Burton: "I've pissed in a sink, but I've never shit in a sink. I'd rather shit outside than in a sink or in a hole in the ground. In France and Italy and in the States, too, there are some toilets that are just horrible. You can't even go in! So you go outside and lean against somebody's fender and let it loose. And don't forget the shit tickets! Toilet paper!"

Dino: "I've done the poo in a bag thing on the bus."

Burton: "I can't do that! And if people do it on the bus I don't want to know about it because it grosses me out."

Dino: "It's usually in the middle of nowhere and you've eaten a burrito the night before!"

Who's the bigger dick? Sorry, I meant who *has* the bigger dick?

Sam Stowe, via metalhammer.co.uk

Dino: "Why would a guy want to know that?"

Burton: "Dino's is more like a Fosters beer can and I'm more like a bratwurst."

Dino, you claimed to be a porn star in the 90s and early 00s. Was this the only way you could get chicks?

Simon, from Sunderland

Dino: "Definitely not. That movie came out. I forget what it was called."

Burton: "*Backstage Sluts*."

Dino: "There you go – Burt remembers."

Burton: "I've seen it. We all watched it together on the bus."

Dino: "Living in Hollywood, you meet so many porn stars and it's just the norm out there."

When you were having naming difficulties last year, did it ever occur to you to rename the band 'Fat Factory'?

Adam Curtis, via metalhammer.co.uk

Burton: "We never had trouble renaming the band. It was Fear Factory from the very beginning. But you're not the first person to say that."

Dino: "James Hetfield changed it to 'Bear Factory' on the dressing room door. I guess he saw Byron."

Burton, you're known as a pioneer of the growled/sung vocal technique. It's quite an intense technique. Were there any times when you were perfecting it that you accidentally 'followed through'?

CDiablo, via metalhammer.co.uk

Burton: "I never perfected it. It was all by accident and I'm still working on it."

Dino: "We were in rehearsal one day when he did it."

Burton: "I was kind of joking. We were working on *Big God* and he started playing this part and I just started singing instead of growling."

Dino: "We knew it was different so we went with it."

Burton: "I should have patented it."

Dino: You've gone from a six-string guitar to seven and now eight. Is playing on one string more than everybody else useful or are you growing more fingers?

Dethecrator, via metalhammer.co.uk

Dino: "Yes. Actually your fingers have to be long because the necks are really thick. It's really more of a tuning and tension issue. I could geek out on this! When I was playing six strings I always had to tune it down and it would get really flat, so I moved to seven strings and then I started tuning that down. The eight-string was perfect. I haven't gone back to six strings since."

Burton: "Why don't you go give a harpist some shit?! Do you *have* to play 72 strings?"

Where did the two skinny blokes go? Did you eat them?

M, via metalhammer.co.uk

Burton: "Have you seen Raymond lately?!"

***MECHANIZE* IS OUT NOW VIA CANDLELIGHT RECORDS**

More at ebook-free-download.net or magazinesdownload.com

"DINO'S DICK IS LIKE A BEER CAN. MINE IS MORE LIKE A BRATWURST"

BURTON C BELL

PIC: NOBAT. THANKS TO SWORD AND STONE, BURBANK, CALIFORNIA AND TO THE AMAZING MASHIMI MAX

Conclusion

We love a band with a sense of humour, and enjoy pissing in sinks as much as the next guy, but the *Cars* cover? Inexcusable! Giuseppe, fetch the traffic cone and a bottle of Astroglide, it's gonna be a *looong* night!

Journalism: we listen J-rock so you don't have to. Think you can do better? Check out who's coming up in Spanish Inquisition at www.metalhammer.co.uk and send your questions to chainmail@futurenet.co.uk.

Black Sabbath (left to right): Bill Ward, Tony Iommi, Geezer Butler, Ozzy Osbourne

Track listing

'WAR PIGS'
'PARANOID'
'PLANET CARAVAN'
'IRON MAN'
'ELECTRIC FUNERAL'
'HAND OF DOOM'
'RAT SALAD'
'FAIRIES WEAR BOOTS'

OZZY OSBOURNE: VOCALS
TONY IOMMI: GUITAR
GEEZER BUTLER: BASS
BILL WARD: DRUMS
PRODUCED BY RODGER BAIN

The original vinyl singles. Rare as fook

More at ebook-free-download.net or magazinesdownload.com

The Story Behind...

Black Sabbath

Paranoid

IT WAS 1970. The 60s had left everyone with a hangover and people were playing this new-fangled 'heavy metal' music to cheer themselves up. On the other side of the planet the Vietnam war was raging, although a bunch of scruffy longhairs from the arse-end of Birmingham had something to say about that...

Words: Joel McIver.

Today's metal bands are a bunch of slackers, relatively speaking. You think releasing an album every three years is hard work? Imagine what it was like four decades ago, when heavy metal barely existed, studio technology was practically steam-driven, and they still made you record two albums a year...

"If a band was starting to break, they told you, 'You have to go back in the studio'," recalls Black Sabbath drummer Bill Ward. "Our first album came out in February 1970... and four months later, they said we had to do another one!"

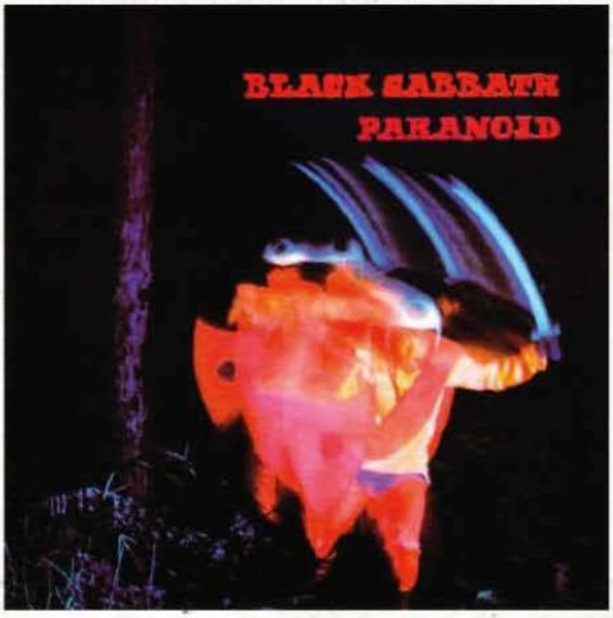
Fortunately, Black Sabbath – Bill plus singer Ozzy Osbourne, guitarist Tony Iommi and bassist Terry 'Geezer' Butler – were made of stern stuff. For starters, they came from the mean streets of Aston, a Birmingham suburb that had been bombed to smithereens in World War II, just five years before they were born. You didn't whine about lifestyle options if you were a teenager in Aston in the 1960s: you were too busy concentrating on not being stabbed for having long hair.

The urge to escape their background had turned Sabbath into a highly disciplined group by the time their first, self-titled album was released in 1970.

"We worked hard," says Bill. "We would get up early and be playing by 9.30am. We had a rehearsal room in Birmingham until lunchtime and then we'd go back to Tony's house and drink tea, eat toast and scrounge cigarettes off his mum. Then we'd be playing a gig – almost every night."

Although the *Black Sabbath* album had made an impact, the bandmembers still experienced shudders of fear when they thought about returning to the horrendous jobs they'd had in the late 60s.

CHRIS WALTER - PHOTO FEATURES INT.



"The title track of the album is literally 25 minutes of work!"

BILL WARD

"I drove a lorry in a cement works," remembers Bill. "It was really hard graft: I had to lift hundredweight [about eight stone] bags of cement. I used to have one under each arm and another on my back."

All this meant that Sabbath were determined to make their second album a definitive statement. They looked around for a different way to make the LP, as life in Birmingham wasn't conducive to high-quality songwriting.

"We wanted to try something different – to be a little bit isolated," recalls Bill. "There were too many distractions. We were starting to become quite well-known, both in the Midlands and throughout the rest of England, so we rehearsed in Monnow Valley in Monmouthshire, Wales, where we still rehearse today."

Getting it together in the country is a time-honoured way of focusing on the music, and it certainly worked for Sabbath, who once across the border constructed a set of near-flawless songs. The pressure of coming up with the goods and avoiding the dole queue (or worse, factory work) was relieved a little by a switch to a supposedly professional management team.

"We'd done the *Paranoid* demo and moved managers to Tony Hall and Patrick Meehan," Bill explains. "We were pretty much hand-to-mouth before that point: the only time we started to see any money was when we hooked up with Patrick. We'd get £500 after a gig, and we'd be like, 'Fuck! You're kidding?!' We hadn't seen that much money in two years. In 1970, that was huge money. When we wanted money, we'd just go and ask Pat for some. There was no accounting or anything."

Unaware of the sinister implications of their new management's financial practices, the band knuckled down to recording the new songs. It was here that their apprenticeship at hundreds of gigs per year came into play, with the material efficient and unforgettable.

"We were very tight," notes Bill. "We'd been playing together for over two years; we'd been through Germany and Switzerland. When we played together, we wanted to improve and be really good. You have to remember, this was a very good live band coming into the studio for *Paranoid*. The producer, Rodger Bain, has to be praised too, but I think we delivered our aggression and on stage dynamics in the studio – perhaps not completely, but mostly."

Thanks to this disciplined approach, the songwriting went smoothly, says Bill:

"Geezer and Ozzy shared the lyrics and we all participated in the arrangements,

while Tony had the riffs and presented them to us. We'd all look at the parts and put them together. Some things were so obvious that we'd play intuitively: there was a mental connection between us."

Any drummer who has ever attempted to replicate *Paranoid*'s first song, *War Pigs*, will know what Bill means. There's a subtle groove behind the leaden, classic riff that anchors the song, which is as heavy lyrically as it is sonically. Famously, *War Pigs* has always been credited as Sabbath's first political song, as Bill clarifies:

"*War Pigs* is a protest song: not anti-war, but against the people who create the wars, and put all the young men and women in harm's way. War is an incredible responsibility, and they know that people are going to get killed. In this song, we were talking about the Vietnam war. The counterculture of a few years before had slammed the same political voices, but Sabbath made a far more aggressive musical statement. Ozzy's delivery on this song, and all these songs, is just brilliant."

Wise words, as Ozzy's doom-laden monotone suits the songs perfectly. A singer with a wider range wouldn't have suited the apocalyptic lyrics on this and the other *Paranoid* tunes. Still, Sabbath have come in for some mockery over the decades for Geezer's decision to rhyme the word 'masses' with, er, 'masses' in the first two lines of the song. Asked if he's aware that the occasional snigger is aimed at that spectacularly minimal piece of composition, Bill guffaws.

"Oh dear. I'm actually laughing because I never knew that. What else was he going to use to rhyme with 'masses'? 'Asses'?"

"We rehearsed in Birmingham until lunchtime and then we'd go to Tony's house, drink tea, eat toast and scrounge cigarettes off his mum. Then we'd play a gig almost every night"

BILL WARD

After the colossal opening song, since covered by many metal and rock bands ("I loved Faith No More's version of *War Pigs*," says Bill), comes the album's title track – one of the band's best-known to this day. But it nearly didn't come about, reveals the drummer.

"Rodger Bain, the producer, suggested that we might think about doing a commercial song. We were adamant that we wouldn't, but he said, 'See what you can come up with,' so we went off on our lunch break and when we got back, Tony had come up with the riff. I sat down, Ozzy went to his mic, Geezer strapped on his bass and we started playing. What you hear on the album is literally 25 minutes of work! The only thing we added was Tony's guitar solo, which he recorded the next day. I couldn't believe how that song went off: everybody went nuts about it."

A surprise for the Sabbath fans of the day was *Planet Caravan* as it's a much subtler, even gentle composition which focuses on textures rather than aggression.

"We always knew we could do softer things," explains Bill. "We were already getting an inkling that we could play other things than *War Pigs*. We put Ozzy's voice through a Leslie speaker and it sounded really cool. Tony was playing some nice jazz chords, too: a lot of people might not know that he's a great jazz guitarist."

The next three songs – *Iron Man*, *Electric Funeral* and *Hand Of Doom* – form the Armageddon of heavy music, 70s-style: nothing like them existed at the time, and they've inspired just about every doom metal band around today. Metal musicians are quick to acknowledge the massive effect of the songs: for example, Opeth's Mikael Åkerfeldt once told *Hammer*, "the terrifying voice at the beginning of *Iron Man* almost made me shit myself". Bill chuckles at such tales.

"Yes," he admits, "it's a dark album. I like the dark! Geezer loves the macabre, as does Ozzy, and Tony loves to play dark. I was definitely in the right band..."

Hand Of Doom has a particular resonance for Bill, as its obscure references to heroin remind him of his own, thankfully brief dalliance with the drug.

"It's a sad song," he muses. "Lyrically, it's raw, and the lyrics do include drug use, but I'd stopped using heroin by then. I hated it. My drug of choice was alcohol and cocaine. I also loved speed, although I haven't used it in nearly 30 years. I'm sure there's references in the songs to people dying from this horrible fuckin' disease."

The penultimate song on this immense album, *Rat Salad*, contains a virtuoso drum solo from Bill ("I had three minutes to fill, so I tried to put as many examples in from my big onstage solo," he explains).

After the album recording, Sabbath returned to Birmingham and their endless gigging schedule. The final mix of *Paranoid* was very much of its time.

"It's a realistic album," says Bill. "We were blacking out the microphones a lot from slamming on the drums, so the sound could use a lot of improvement. But it's a natural sound: it's what we did back then."

And so Black Sabbath took a step up to another professional level – one where they were operating at the peak of their powers. Oh, and also one where they got royally ripped off by their new manager.

"We were taken for a ride financially," explains Bill. "We couldn't afford a lawyer. I was busy looking at the women's backsides and everybody was drinking cognac, so it was all fine by me. It was only a few years after *Paranoid* that we started asking, 'Er, where's all the accounting?'"

Let that be a lesson to all young bands: when it comes to the small print, the war pigs always have the power.

***CLASSIC ALBUM: PARANOID* IS OUT NOW VIA EAGLE VISION**

SOMEWHERE IN TIME

Where Black Sabbath stand in the chain of inspiration.

BLUE CHEER
Vincebus Eruptum
One of several 60s bands who could reasonably claim to be the first metal act, Blue Cheer made a massive racket.

BLACK SABBATH
Black Sabbath
The Sabs' first effort was an instant classic, paving the way for the even more epic follow-up the very same year...

BLACK SABBATH
Paranoid
Building on the eerie atmospheres and scrotum-shaking riffs of their debut, Sabbath pulled off a magnificent coup with *Paranoid*, firing deadly barbs at The Man and scaring the crap out of everyone else. It has become one of metal's all-time defining statements and is as relevant today as it was 40 years ago. Violence never sounded so good.

JUDAS PRIEST
Rocka Rolla
Priest were the next British HM band out of the blocks, although they took years to hit their stride.

THE NEXT CHAPTER...

Paranoid was the second in a sequence of six essential Sabbath albums, released from 1970 to 1975. In this period the Sabs were the quintessential heavy metal band, rivalled only by Deep Purple and Led Zeppelin and selling out stadiums wherever they went. But it couldn't last, and by the late 1970s quality levels had dropped noticeably: the bandmembers also developed substance and alcohol dependencies, leading to the ejection of Ozzy Osbourne in 1979. While Ozzy established a solo career, Sabbath received a much-needed shot in the arm thanks to the recruitment of the great Ronnie James Dio, who stayed until 1982. Over the next 15 years, singer after singer came and went, including Deep Purple alumni Ian Gillan and Glenn Hughes, and by the early 1990s Tony Iommi was the only regular member, with Geezer Butler and Bill Ward unable or unwilling to commit. Sabbath's rebirth came with the Ozzfest and a reunion with Ozzy in 1997, plus a stint with Ronnie James Dio under the name Heaven & Hell a decade later. As Dio died earlier this year, Sabbath's final shot at glory may only take place if Ozzy joins them again. Even if this never happens, however, their place in history is permanently assured.

The late, great Ronnie James Dio

More at ebook-free-download.net or magazinesdownload.com

YouWantRock, Triple G Music, Rios Live, Electric Kicks, J & M Promotions, Spider's Web, Mr Kyps and XL Music Promotions present

esOterica

SCREAM UK TOUR 2010

18.10 - The Cube SOUTHAMPTON
28.10 - KCLSU LONDON
14.11 - Defiance Festival Asylum BIRMINGHAM
16.11 - Stereos GLASGOW
17.11 - Rios BRADFORD
18.11 - Hyem NEWCASTLE with Lahannya
19.11 - Snooty Fox WAKEFIELD
20.11 - Spider's Web Fest The Fleece BRISTOL
25.11 - Mr Kyps POOLE
04.12 - Face Bar READING

TICKETS AND ALBUMS: www.esoterica1.com

'Scream' is the new single taken from 'The Riddle', out on Trak Records

100% British kick-ass Rock

MARSEILLE

...back for some unfinished business!!

with Art Attack's Neil Buchanan

UNFINISHED BUSINESS

UK TOUR

Thu. 30 Sept. NEWCASTLE - Hyem 0191 275 9150
Fri. 1 Oct. GLASGOW - Garage G2 ticketweb 08444 771 000
Sat. 2 Oct. NOTTINGHAM - Rock City 08713 100 000
Sun. 3 Oct. LONDON - Underworld 08444 771000
Mon. 4 Oct. SWINDON - Riffs 01793 778 304
Tue. 5 Oct. DUDLEY - JB's 01384 253597
Wed. 6 Oct. BRISTOL - Tunnels 0845 177 0881
Thu. 7 Oct. GRIMSBY - Yardbirds 01472 351125
Fri. 8 Oct. NEWCASTLE u/Lyme - The Rigger 01782 616602
Sat. 9 Oct. BRADFORD - Zuu www.zuu-bradford.co.uk
Sun. 10 Oct. MANCHESTER - MoHo 0161 832 1111
Sun. 31 Oct. HANLEY - Mosh4Dosh www.mosh4dosh.webs.com
Fri. 26 Nov. SHEFFIELD - Fusion 0114 2228 571
Sat. 27 Nov. ST ANDREWS - St Andrews University, Fife
Sun. 28 Nov. LEEDS UNIVERSITY - Mine 0113 380 1342
Tue. 30 Nov. CARDIFF - Barfly 02920 396 589
Wed. 1 Dec. BIRMINGHAM - Aston University enquiries: LMS.aston@gmail.com
Thu. 2 Dec. LIVERPOOL - Masque 08444 771 000
Sat. 4 Dec. PRESTATYN - Hard Rock Hell www.hardrockhell.com

with special guests EXIT STATE

visit www.marseilleonline.co.uk for latest info, ticket prices, locations & availability.

album distributed by Cargo Records
info@cargorecords.co.uk

NEW ALBUM UNFINISHED BUSINESS

Available September 6

In stores, online, download and at marseilleonline.co.uk

METAL HAMMER merch

WWW.METALHAMMERMERCH.COM

DEFENDERS OF THE FAITH

Get your goodies here!

FACE IT – band shirts are so last year! What you really need across your torso to pledge your allegiance to rock'n'roll is an über-swanky *Metal Hammer* t-shirt or hoodie. You'll be the scourge of the *Daily Mail* readership by wearing your rock-reading credentials proudly on your chest.

All t-shirts and hoodies are available in medium, large, x-large and xx-large, and the t-shirts also come in girly fit. See the website for prices.

To order, simply point your mouse at **www.metalhammermerch.com** or call **01273 604 300**.

Make sure you're the darkest-dressed metalhead around with a brand new *Metal Hammer* shirt!

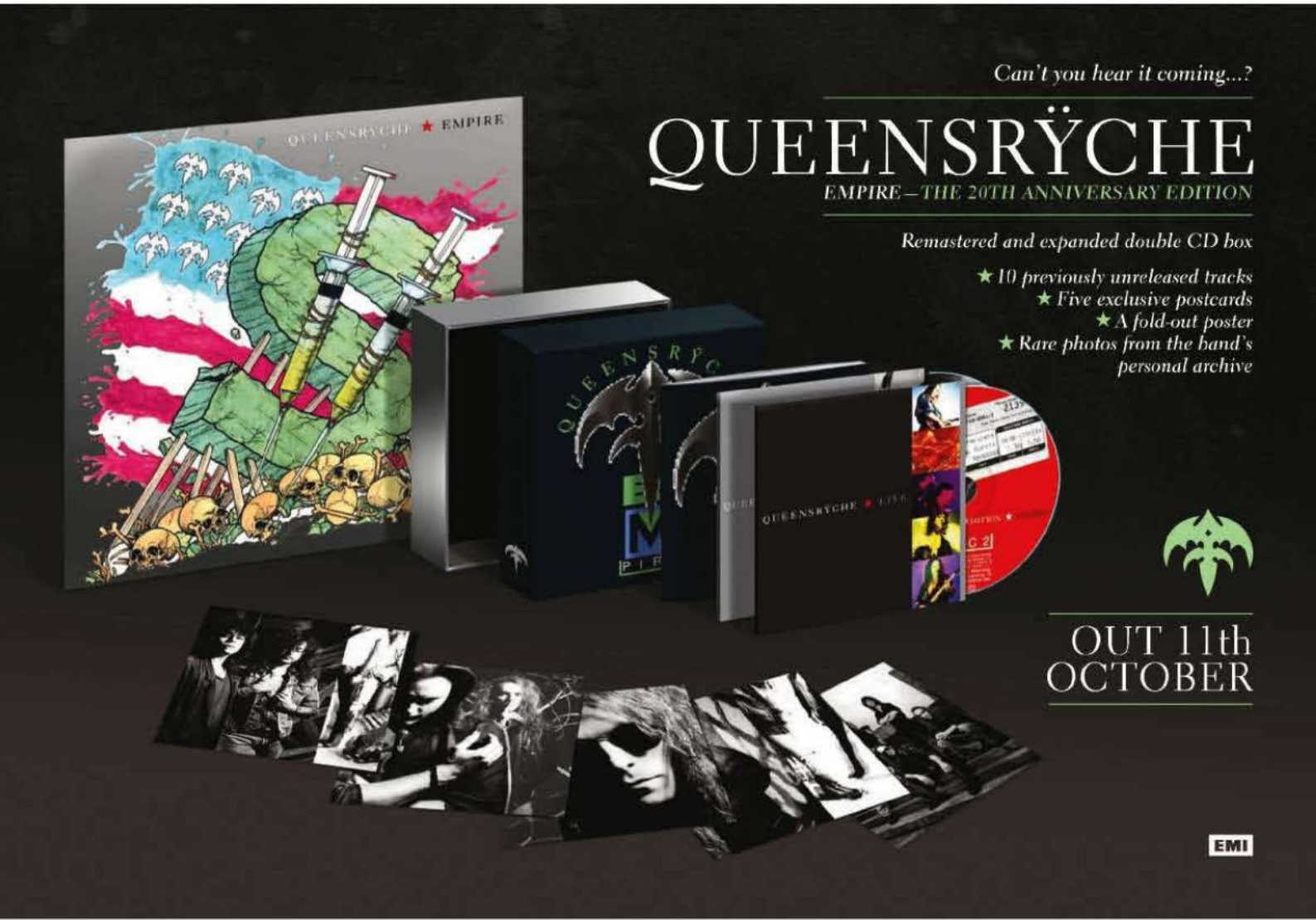
☎ +44 (0)1273 604 300

WWW.METALHAMMERMERCH.COM

WWW.MYSPACE.COM/METALHAMMERMERCH

More at ebook-free-download.net or magazinesdownload.com

VALIENT THORR
VALIENT THORR
STRANGER
NEW ALBUM STRANGER
IN STORES SEPTEMBER 13, 2010
VALIENTTHORR.COM | VDLCOMENT.COM


Can't you hear it coming...?
QUEENSRŸCHE
EMPIRE—THE 20TH ANNIVERSARY EDITION
Remastered and expanded double CD box
★ 10 previously unreleased tracks
★ Five exclusive postcards
★ A fold-out poster
★ Rare photos from the band's personal archive
QUEENSRŸCHE ★ EMPIRE
OUT 11th OCTOBER
EMI

Reviews

ALL THE SINNERS AND WINNERS

Dimmu Borgir: white metal

ALSO UNDER THE HAMMER...

Albums/DVDs

85 Bring Me The Horizon

Can Sheffield's fringecore kings convince the haters?

Plus! Accept, Dragonforce, Filter, Helmet, Kylesa, Killing Joke, Kreator, Megadeth, Monster Magnet, Murderdolls, Pantera, Opeth, Serj Tankian, Volbeat and more!

Detector

90 Rob Zombie

Hammer digs through the remains of the horror-loving industrial metal mogul.

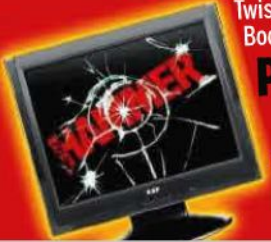
Lives

102 Bloodstock 2010

Twisted Sister, Opeth and Bodom bulldoze Derby!

Plus! Ihsahn, Lemmy reviews Reverend Horton Heat, and more!

DIMMU HAVE GONE COMPLETELY OFF THE SCALE



WWW.METALHAMMER.CO.UK For all the breaking news on all the hottest albums

More at ebook-free-download.net or magazinesdownload.com

DIMMU BORGIR
ABRAHADABRA
NUCLEAR BLAST

Symphonic Norwegians offer more opulence than you can wave a stick at

DIMMU Borgir albums have had a habit of engaging in an ongoing dialogue with themselves of late, each one reacting to the previous as though – just as their status and legitimacy has been hotly debated within black metal circles – the Norwegian behemoths have still been in the process of coming to terms with what, at heart, they are about. Where 2001's *Puritanical Misanthropic Euphoria* took an experimental turn, arguably at the expense of any evil-sounding edge, *Death Cult Armageddon* went all out for a more accessible, sweeping symphonic grandeur. And if 2007's *In Sorte Diaboli* stripped itself down to reclaim their metallic credentials in response, it was a step back away from the gates of unbridled majesty its predecessor had stormed with such unashamed force. Of course if Dimmu have undergone a further period of self-assessment since, it's been given greater urgency by the recent ejection of two members who had been such important components of their expansive sound: keyboardist Mustis and bassist/clean vocalist ICS Vortex, a man who clearly had been born with bellows for lungs. Core members Shagrath and Silenoz could have simply consolidated, but that's not exactly their way. As *Abrahadabra*'s tradition-breaking, single-word title makes clear, what Dimmu Borgir have done with their latest is to draw a line in the sand. That, and go completely off the scale.

Psychologists poring over *Abrahadabra*'s stupendously ornate, 50-minute journey through time, space and plausibility might claim it as 'over-compensation'. For anyone else 'Old H fucking Nick on a stick!' is an equally sanguine assessment. No one coming to the album for the first time is going to mistake this for anyone other than Dimmu Borgir, but replacing Mustis and ICS Vortex with a 100-piece live orchestra and choir, they've taken their stirring, galloping dynamics to new dimensions far away from anything that could effectively be called black metal. Opener *Xibir*'s theatrical, cinematic strings and multiple harmonies sets out its stall as it encounters a range of harsh counterpoints and threnodies, and if the following *Born Treacherous* leads on whiplashing guitar riffs, the symphonic melodies pouring down over them like a balming waterfall take Dimmu into flightier territory than ever before.

Amongst fluttering strings, chants and sound effect overloads, they switch elegantly from the dollops of texture lathered all over the sound to guitar-driven provocations. For all its imperious momentum, it overwhelms not through sheer force, but by the vast palette it has at its disposal, billowing out of the speakers in myriad forms you'll need a number of plays to find a thorough context for before it sums itself up with a closing and particularly extravagant flourish.

Most of *Abrahadabra* is marked out by the same decentred – but still hugely ambitious – approach: from the host of voices making their incantations throughout *Gateways*, from Laibach-style deep rumbles to cleaner, American-sounding vocals, the hunting horns and *Carmina Burana*-style chants of *Chess With The Abyss* and the *'Oh-weh-oh's* resonating at the beginning of self-titled track, *Dimmu Borgir*.

Yes, there are still blastbeats, but they're now motors dropped deeper into the mix, and if Dimmu have had to contend with long-redundant expectations still hanging over from their underground days, this is surely the time to abandon all former preconceptions. Perhaps *Abrahadara* should be thought of more as a strikingly grim reimagining of power metal than a stretching of black metal's boundaries, because what is clear from this – their ninth album – is that Dimmu Borgir have reached a flamboyant state of sonic lawlessness that may release some from all hope of claiming them back again, but will liberate all others as they delve into an opulence untold. **[8]**

JONATHAN SELZER

INFLUENCED BY
EMPEROR, THE OMEN, ALEISTER CROWLEY

ALSO TRY
EMPEROR
IX Equilibrium
CANDLELIGHT, 1999

ARCTURUS
La Masquerade Infernale
MISANTHROPY, 1997

JERRY GOLDSMITH
The Omen (Deluxe Edition)
VARESE SARABANDE, 2001

ABIGAIL WILLIAMS
THE ABSENCE OF LIGHT
CANDLELIGHT

Black metal from the Big Apple

AMERICA has traditionally failed at three modern essentials: beer, irony and black metal. However, one of these is set to change thanks to the rise of NY-based Abigail Williams. *The Absence Of Light* offers up all the key BM trademarks – ambient atmospherics, droned arpeggios straight from the school of early Mayhem – and, like all the best albums of the genre, strolls unhurriedly along with venomous arrogance. Most of the songs extend to six minutes or beyond, with the melodic solos of *Infernal Divide* making it clear that Abigail Williams are about more than mere homages to ye olde Norwegian forests. This is a band with its own sound, its own mission and evidently the vision to deliver both. **[7]**

JOEL McIVER

ACCEPT
BLOOD OF THE NATIONS
NUCLEAR BLAST

Triumphant return for Teutonic rockers

IN the early 80s, Accept looked briefly like they might become Germany's biggest export since the VW Beetle. The acclaimed *Restless And Wild* (which, on reflection, sounded like an American daytime soap) and the successive *Balls To The Wall* (which didn't) were punchy and dynamic, they had a singer who looked like the Milky Bar Kid on steroids, and made you feel like you'd been hit in the back of the neck with a rather large brick. It's been over a decade since their last album, they've got a new singer in Mark Tornillo and Accept, against innumerable odds, still sound vital. *Teutonic Terror* (of course), the thundering title track and the enraged *Bucketful Of Hate* are a finger in the eye of complacency. **[8]**

PHILIP WILDING

CHRISTOPHER AMOTT
FOLLOW YOUR HEART
TROOPER ENTERTAINMENT

Arch Enemy shredder reveals his roots

THERE'S more to Christopher Amott than meets the eye. A while ago, Christopher, the younger brother of Michael, resigned his post as one half of Arch Enemy's fret-melting alliance to return to university for two years. With its mellow, psychedelic blues/1970s rock-derived vibe, this debut solo release will also confound expectations of the 32-year-old. If you thought you had Christopher pegged as a one-dimensional speed freak then tracks like *Tibet* and *Holy Mountain* reveal admirable feel and picking technique. Christopher also sings with feeling and drew the cover art. Only released physically in Japan, Mr Lee Dorrian and his Rise Above empire could do a lot worse than give it a spin. **[7]**

DAVE LING

THE ANTIKAROSHI
PER/SON/ALIEN
EXILE ON MAINSTREAM

German trio experience a bit of Discord

IF you weren't previously informed, you'd never guess this trio hail from Germany. Listening to *per/son/alien*, you might think they call Washington DC or the American Midwest home. And own a time machine so that Thea, Ntik and Karoshi could transport their vintage Fugazi, Shudder To Think and Die Kreuzen vinyl from the early 90s to today. Songs such as *Retep* and *Eric* are as intricate as they are mathy, which says nothing of the robust melodies and epic, ale-hoisting, tension-filled note selection and chord sequences. The Antikaroshi waver between swinging looseness and precision where everything seems designed to evoke reaction and emotion, making for a ride as intense as an angular rollercoaster. **[7]**

CONNIE GORDON

BLACK FRIDAY '29
THE ESCAPE
LET IT BURN

And you're reissuing this, why?

IT'S a curious decision for a still fairly underground hardcore band to re-release their first proper album so soon. Yes, it was and still is an exciting debut full of outraged energy, ethical lyrics and melodic, Youth Of Today-inspired hardcore, but the updated CD sleeve itself points out that despite three albums and a 2004 Agnostic Front tour, this is still a minor band losing money. They say music's about passion so you then have to question their motives for reissuing the LP instead of simply getting on with it. Hopefully, *The Escape* will generate some new fans but without better sound or packaging it seems a premature effort for a band who'd do well to build themselves on songs, spirit and perseverance alone. **[6]**

NIK YOUNG

CHRISTIAN MISTRESS
AGONY & OPIUM
20 BUCK SPIN

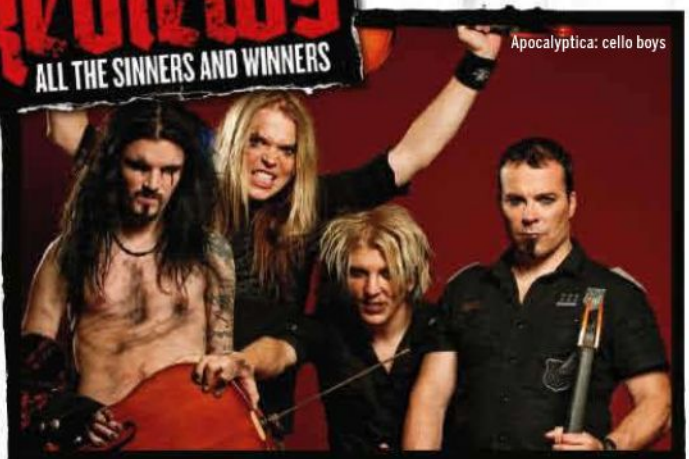
Pitch-perfect NWOBHM revivalism

HOW is this band *not* from Hull or Newcastle or Barrow In Furness? How is their album *not* 30 years old? For an American outfit on their full-length debut, these guys are channelling the spirit of the NWOBHM with vim, vigour and no small amount of spunk. The results are kinda almost totally brilliant. *Riding On The Edges* is perfect, *Desert Rose* still great but less so, while the first half of *Omega Stone* sounds misplaced. The other three numbers – this is a compact and to-the-point effort – thrill in fits and starts but are never less than electric. That frontgirl Christine Davis sings just like you'd imagine Luther from cult gangland movie *The Warriors* would sing is just the pickle on the pie. **[8]**

GREG MOFFITT

DID YOU KNOW? Dimmu Borgir's original drummer when the band formed in 1993 was... Shagrath!

Reviews
ALL THE SINNERS AND WINNERS


Apocalyptica: cello boys

APOCALYPTICA
7TH SYMPHONY
SPINEFARM

Metal cellists in confusing sonic mash-up

GIVEN their recent success, it's nigh-on impossible to book Apocalyptica for your wedding. Imagine a Metallica medley as you sail down the aisle, each song sounding out the inevitable highs and lows of the fraught years ahead. Glancing at your betrothed as *Creeping Death* rattles your teeth and causes her to lose her grip on the bouquet. Sadly, it's not to be; Apocalyptica's latest, most accomplished album has placed them far beyond the clutches of any wedding planner. As they recently proved at Sonisphere, they, like well-balanced toddlers, are adept at playing with others.

There they did thrilling business with a man who can best be described as looking like a pirate, here they've hired songwriter extraordinaire Diane Warren (Aerosmith, Bon Jovi) and called on Shinedown's Brent Smith for what must be a tilt at the American charts with the stirring *Not Strong Enough*. Bush's Gavin Rossdale dances all over Kurt Cobain's grave again with the stilted-sounding *End Of Me*, while Flyleaf's Lacey makes light work of the near-poppy *Broken Pieces*. It's not all collaborations, though; they sound gloriously unhinged on the album opener, *At The Gates Of Manala* (which presumably fell down after all that racket), manage understatement in *Beautiful* and prove that even classically trained musicians can do preposterous with *On The Rooftop With Quasimodo*. [7]

PHILIP WILDING

INFLUENCED BY
METALLICA, SEPULTURA, RAMMSTEIN

ALSO TRY
METALLICA
S&M
ELEKTRA, 1999

KARMA TO BURN
Almost Heathen
SPITFIRE, 2001

KILLING JOKE
Pandemonium
BUTTERFLY, 1994

ALBUM THAT CHANGED MY LIFE

Nathan Biggs Sonic Syndicate

PANTERA
VULGAR DISPLAY OF POWER
ATCO

"*VULGAR Display Of Power* by Pantera just punched me straight in the balls! I was just like, what is this? It was just the most angry thing I'd ever heard in my life. I remember listening to *Fucking Hostile* over and over again; he sounds so pissed off when he screams *'FUCKING!!!!'* I thought, 'Wow, that's fucking incredible!'"

DISAFFECTION
BEGIN THE REVOLUTION
BOMBWORKS

Short, sharp Brazillian thrash

ALTHOUGH these young Brazilian retro-thrashers are seemingly 'all about America' when it comes to their influences, they're equally at home ransacking the legacy of Kreator and Destruction (some of Schmier's vocal inflections are lifted wholesale) as they are plundering the style guides of Slayer or Exodus. They've certainly done their homework: chunky axework, pummelling double-bass rhythms and gaggles of shouty gang vocals – it's all here. In an era where album lengths tend to be dictated by digital media capacity, they've even kept the running time to an economical half-hour – very 80s. It won't be anyone's album of the year, but if you have a 30-minute thrash gap in your life, this is an easy way to fill it. **[6]**

GREG MOFFITT

DOWNSLIDE
DOWNSLIDE
RISING

Brit metallers start a steep climb

MORE and more labels are trying to pick up the 'next big thing' by signing bands at premature stages, Sheffield's Downslide being a prime example. The ideas are there: the familiar metalcore screaming, nice electronic production bells and whistles and varied metallic tones and devices – as well as the songs. The band sound like a talented music college project band inspired by Lostprophets, early Atreyu and Skindred. The band ask *'What will it take?'* and if the question refers to success, the answer is a bit longer refining and honing each song into a finely tuned sonic rocket. If Downslide stick at it and spend a year or so playing this live, their next album could pay back the promise shown here tenfold. **[6]**

GILL

DOA
TALK-ACTION=0
SUDDEN DEATH

Punk veterans have a smashing time

YOU have to admire a band who have never once backed down one solitary inch, musically or politically, over the duration of a 30-year career. And, as the title of DOA's 14th studio album, suggests, these Vancouver punks are not done yet. Packed to the hilt with fantastically anthemic punk rock protest songs, *Talk-Action=0* is arguably their best work in years and, as ever, frontman Joey 'Shithead' Keithley and crew wear their hearts on their sleeves with songs like *Rebel Kind* and the aptly named *We Won't Give In*. But, more than an album that just shouts about changing the world, *Talk...* is a lot of fun, giving you a little lift while you're breaking windows to the tune of *Don't Bank On A Bank*. **[7]**

MÖRAT

DRAGONFORCE
TWILIGHT DEMENTIA
SPINEFARM

Power metallers live and in limbo

HARDER, faster, stronger... it's relentless the way Dragonforce go on about how good they are. That they've finally released a live album is, according to guitarist Herman Li, down to 'overwhelmingly positive feedback from fans' after the band's last tour. Absolutely nothing to do their state of flux after the departure of singer ZP Theart, then. To their credit, this double disc collection is a good representation of that last tour, handpicking songs straight from the desk in all their full-blown glory. *Soldiers Of The Wasteland* is an impressive 10 minutes, *Valley Of The Damned* a muscular eight minutes, but that still doesn't stop the nagging sense that this album's the sound of a band currently stuck between stations. **[6]**

PHILIP WILDING

FILTER
THE TROUBLE WITH ANGELS
NUCLEAR BLAST

Former NIN man aims for the centre

YES, Richard Patrick, we know you were in Nine Inch Nails for ten minutes. But then Filter's musical output since 2008 is unlikely to be the reason we know him. While Richard likes to paint himself as a contemplative and shadowy character, his music fails to conjure up the promised darkness, and *...Angels* sounds more like the output of a dour Shinedown or other identikit US radio rock act with no new hooks and little to sing about. Opener *The Inevitable Relapse* isn't too bad, but the songs quickly glide together as one long sea of forgettable melodic mush produced to within an inch of its life. It's not utterly turgid and some moments hold water, but the rest just feels like a sonic cup of tea. **[6]**

GILL

FURY UK
A WAY OF LIFE
ROCKSECTOR

Metal by numbers, and proud of it

FOR a three-piece, Fury UK make a big, big noise. With a no-frills sound modelled on their heroes Iron Maiden, Megadeth, Judas Priest and Metallica, the Mancunian trio have notched up more miles than most of their rivals put together, opening for various other acts and receiving valuable plaudits for a belter of a set at this year's Hammerfest. This is without doubt a meat'n'potatoes metal band, though certain Fury UK songs are melodic enough to be hummed along to. Lead guitarist Chris Appleton's vocals lack personality and force, however, and whilst *Fall From Grace* and *One God* may sound stirring at a pub gig after 10 pints of Stella, daylight reveals them as significantly less remarkable. **[6]**

DAVE LING

FURYON
GRAVITAS
SELF-RELEASED/ITUNES

World-class metal from the seaside

IF no one advised you otherwise, you would assume Furyon were on a major label and destined for global hugeness, such is the quality of this Brighton-based band's debut. Produced by Rick Beato (Shinedown), *Gravitas* sounds like a million quid and boasts the songs to match. From opener *Disappear Again* onwards, this is a world-class display of powerful song-writing and smart, precise musicianship that sits proudly between the dark glow of Alice In Chains, the crystalline crunch of early 90s Metallica and the moody throb of Finland's much-missed Sentenced. Matt Mitchell has such a soulful commanding voice that, again, you'll be forgiven for being astonished that Furyon are not massive already. You know what to do. **[8]**

DOM LAWSON

TRUE OR FALSE? Apocalyptica cellist Eicca Toppinen briefly dated New York's OTT shredder and Juilliard graduate violinist, The Great Kat.

False. But we'd like to see a musical duel. Who'd snap a string first?

More at ebook-free-download.net or magazinesdownload.com

QUICK & PAINLESS

A SHORT LOOK AT THIS MONTH'S OTHER OFFERINGS

BEEHOOVER

CONCRETE CATALYST

EXILE ON MAINSTREAM

DRUM and bass duo Beehoover constantly push against the limitations of their setup, designing riff after elemental riff of stoner rock, embellished with baroque curlicues. While the vocals are still a touch overwrought, this is their strongest to date, dragging in boogie, doom and – ye gods – folk! **[8]**

JOHN DORAN

BIG NUM

FROM MONKEY CAME MAN, FROM MAN CAME ME

WWW.BIGNUM.NET

FEATURING three siblings, Big Num's big- riffing, no-nonsense style recalls two other rock'n'roll brothers: AC/DC's Malcolm and Angus. Though this Lincolnshire quartet have a few other tricks in their armory, *Too Clever For Words* welds wordsmithery and Bon Scott-era boogie to convincing effect. **[6]**

DAVE LING

CRUEL HAND

LOCK AND KEY

BRIDGE NINE

LESS angry than 2008's *Prying Eyes*, this Portland hardcore gang's third album has the riffs but lacks fire. More metal and less 'scene', things are more well-paced this time. Still, hefty breakdowns and group shouts make closer *The Bottom* a winner. **[7]**

NIK YOUNG

GODSIZED

THE PHONEY TOUGH & THE CRAZY BRAVE

SELF-RELEASED

FANS of the fret-fucking style of Mr Zakk Wylde will need a quick change of knickers after blasting out this ruthless three-track EP. Heavy on the classic rock vibes but avoiding all the trappings of sounding like an average Hells Angels pub band, there's definitely potential here. **[7]**

TERRY BEZER

This month in history...

OCTOBER 1990

TESTAMENT

SOULS OF BLACK

MEGAFORCE/ATLANTIC

LIKE all other genres, thrash breeds all manner of charlatans, no-hopers and bandwagon jumpers. Testament, on the other hand, are men who have fashioned the very language of their genre. *Souls Of Black* is a master-piece of subtlety – a work of great passion and sophistication that will repay constant study. **[4/5]**

CHRIS WELCH

HELMET

SEEING EYE DOG

WORK SONG

Groove metallers still setting the pace

IN the 90s, Helmet were among the most inventive alt-rockers around, consistently challenging every perception of themselves, as they created an enviable body of work. Guess what? That's still the case. You can hear the sounds of the past echoing through *Seeing Eye Dog*, but also a stretch into the future. If *Welcome To Algiers* recalls *Meantime*, and *In Person* has elements of *Betty* about it, then *White City* and *Morphing* prove the band are not living off the past. As usual, Page Hamilton sounds uncomfortably agitated, leading the new Helmet with real invective. They've even done an effective cover of the Beatles' *And Your Bird Can Sing*. While many of their peers have lost their edge, Helmet continue to show their jagged teeth. **[7]**

MALCOLM DOME

KALEDON

LEGEND OF THE FORGOTTEN REIGN – CHAPTER VI

SCARLET

Epic metal to the power of six

INCREDIBLY, album six from these Roman power metallers (they're from Rome – this isn't a new subgenre) is the sixth instalment of an epic saga that's been unfolding since 2002, and there's nothing to indicate that it's the last. This is taking the concept album idea to new extremes. It's typical power metal all the way – flurries of virtuosity at a frantic pace and plenty of judiciously placed sound effects so you don't forget that there's a story here and you should therefore be paying extra-special attention. The songs themselves neither whip out any surprises nor ascend to heights of greatness, but it all hurtles along at a brisk old pace and is reasonably engaging. **[6]**

GREG MOFFITT

KELLERMENSCH

KELLERMENSCH

PERSONA NON GRATA/WARNERS

Great Danes fly high on their debut

KELLERMENSCH are a striking-looking bunch. With their funeral-black demob suits they look like they've just got out of jail and can be split into those who had a rough time inside and those who quite enjoyed the experience. Their music, as well, is an odd and uncomfortable mix, but one, thankfully, that works like a stroke of genius. The pounding rock undercarriage of this Danish ensemble straddles the heavy post-rock of Neurosis, with the strings of Godspeed You! Black Emperor and the sheer stadium bombast of Bruce Springsteen without ever seeming contrived. A mark of this band's sheer quality is how they take songs by Tom Waits and Neil Young but make them their own. A band to watch intently. **[8]**

JOHN DORAN

KREATOR

HORDES OF CHAOS – ULTRARIOT

SPV

An exercise in unfettered brutality

ON its original release 18 months ago, Mille Petrozza described *Hordes...* as Kreator's most basic album for almost 25 years. Its core elements laid down live, tracks such as the fast-as-a-shark *Absolute Misanthropy* succeeded in capturing the full unbridled force of the veteran German band's live intensity, coupled with all the sonic quality expected from a studio release. Indeed, it's tough to believe Kreator have verbalised their hatred in musical form for this long without burning out. This newly expanded and boxed edition adds seven of the record's demos, including covers of songs by Bad Religion and Slime that somehow got lost along the way, plus two promo videos, a poster and a photo book. **[8]**

DAVE LING

KYLESA

SPIRAL SHADOW

SEASON OF MIST

Sludge scientists whip up a new potion

KYLESA are evolving at such a rate that they could soon transcend the mortal realm and start firing music directly into our brains via some fiendish spectral catapult. Clearly the work of the band that made *Static Tensions* in 2009, *Spiral Shadow* is a far more adventurous and dreamlike musical journey that drifts majestically from fizzing fuzz rock to eerie psychedelia and on to the title track's apocalyptic whirlwind of skin-scorching riffs and hypnotic vocal mantras, which craftily echoes the fluid grooves and sandblasted cool of Sky Valley-era Kyuss. In fact, just like the stoner legends, Kylesa are consistently tapping into something arcane and magical here, and the results are never less than sparkling. **[8]**

DOM LAWSON

Bring Me The Horizon: "Laters, haters!"

BRING ME THE HORIZON

THERE IS A HELL, BELIEVE ME I'VE SEEN IT. THERE IS A HEAVEN, LET'S KEEP IT A SECRET

VISIBLE NOISE

Sheffield scensters bait the haters and get experimental

2008'S *Suicide Season* album made many open-minded metallers realise that the Sheffield quintet shouldn't be judged by their appearance or the ramshackle naivety of their debut, but by their everyman deathcore par excellence. Innovation doesn't necessarily entail quality, but now BMTH really are pushing the envelope. Why not take deathcore and produce it like some massive Prodigy record so that your guts rumble in your ribcage? Why not use female vocals? Why not make six-minute-plus tracks with extended ambient sections? BMTH have done all of this while also turning in one of the heaviest, most aggressive and best metal releases of the year. The anthemic musicality is as instantly striking. *Fuck* glistens with keys, strings and Josh Franceschi's (You Me At Six) heartfelt guest appearance and the gang chorus of *Home Sweet Hole* is massive. Another big leap is the guitar work, which explores tone and expression ravenously – from the sumptuous to the crushing, from the sparse to the dense, the trudgingly slow to the unrelentingly fast. There is no filler, and as closer *The Fox And The Wolf* rings off, you're left breathless reaching for 'repeat'. Haters will doubtless deprive themselves once more, but luckily more and more people realise that the band aren't shit. *There Is A Hell...* continues to shame the haters. **[9]**

GILL

INFLUENCED BY

RED CHORD, PINK FLOYD, KILLSWITCH ENGAGE

ALSO TRY

SUICIDE SILENCE
No Time To Bleed
CENTURY MEDIA, 2009

ARCHITECTS
Hollow Crown
CENTURY MEDIA, 2009

UNDEROATH
Lost In The Sound Of Separation
SOLID STATE, 2008

DID YOU KNOW?

There Is A Hell... producers Henke and Fredrik Nordstrom joined in on the album's gang chants.

Reviews
ALL THE SINNERS AND WINNERS

Killing Joke's dark knight, Jaz Coleman

KILLING JOKE
ABSOLUTE DISSENT
SPINEFARM

True originals reconvene for a majestic masterclass

THE genius of Killing Joke lies in their dogged resistance to the notion of sticking to a single musical formula. Are they a punk band, a metal band, an industrial band or some transcendental art rock experiment? In truth, they are all of these things and none. That ability to be ruthlessly focused and yet impossible to pin down is one of the principal reasons that *Absolute Dissent* will be remembered as one of the best albums of 2010 from any genre. The first Joke album to feature the band's original lineup since *Revelations* in 1982, this is both a strident affirmation of long-held principles and an inspired creative rebirth. The production is mischievously raw but deceptively grandiose, showcasing an esoteric, sonic magpie approach that makes this the most diverse and adventurous record of the band's career. Everything from the urgent bludgeon of *In Excelsis* through to the bubbling electronic pulse of *European Super State* and the eerie dub squall of the closing *Ghosts On Ladbroke Grove* bears the same unmistakable blend of intensity and charisma that has long set KJ apart from the common herd, but this is also their most accessible album in a long time, with a great number of irresistibly emotive melodies delivered with customary zeal by the ever-ebullient Jaz Coleman. There are few things more thrilling than hearing a truly great band on blistering form, and there are precious few bands greater than this. **[9]**

DOM LAWSON

INFLUENCED BY
LED ZEPPELIN, FEAR FACTORY, THE ORB

ALSO TRY
OCTOBER FILE
Our Souls To You
CANDLELIGHT, 2010
CITY OF FIRE
City Of Fire
CANDLELIGHT, 2010
KILLING JOKE
Pandemonium
BUTTERFLY, 1994

MAE'S LOST EMPIRE
THESE WORDS HAVE UNDONE THE WORLD
RISING

What have Coheed started?

FORMED in 2008, Sheffield's Mae's Lost Empire are among the newest young names aiming to make prog rock fashionable again, albeit administering an exuberant and sometimes wacky twist to the genre's previous staid excesses. With a forceful production from Mark Daghorn (Trigger The Bloodshed/Orange Goblin), this full-length debut holds your interest from start to finish thanks largely to guitarist Lucas Milne, whose scatterbomb array of dervish notes and oblique tones rarely disappoint, though frontman Rob Cooper's theatrically voiced confidence is of equal significance. The band's music displays grandness of scope and a welcome rebellious disdain for the predictable. **[7]**

DAVE LING

MEGADETH
RUST IN PEACE LIVE
SHOUT! FACTORY

Thrash titans on a classic outing

THE perform-a-classic-album-in-its-entirety bandwagon rolls onwards with thrash titans Megadeth the latest to hop onboard. Whether you believe 1990's landmark *Rust In Peace* to be their best album or not is a moot point; it's got classic written all over it and features a number of the band's best-loved songs. Filmed on the last night of the 20th Anniversary Tour, this CD/DVD dual release reveals the current lineup as one lean, mean thrashing machine as razor-sharp as ever. Indeed, Dave Mustaine is a better frontman and guitarist *sans* drugs and bad attitude, and with bassist Dave Ellefson returned to the Megadeth fold, the spirit of old has gleefully resurfaced. **[8]**

GREG MOFFITT

NIGHT HORSE
PERDITION HYMNS
TEE PEE

A thrilling equine history lesson

TWO years have passed since *The Dark Won't Hide You*, the six-song debut from LA's Night Horse. Far closer to the finished item, *Perdition Hymns* represents an unavoidable validation of the band's progression. Whereas back then they spent too long jamming, the likes of *Confess To Me, Rollin' On* and the explosive *Goodbye Gone* are taut, succinct and to the point. Like the missing link between Soundgarden's organic primal roar and the edgy vigour of the MC5, plus Lynyrd Skynyrd, Down and the Allman Brothers' Southern rock simplicity, Night Horse have learned to slow things down – as on the bottleneck blues of *Black Clouds* – and trim back the fat without consigning any of the all-important flavour to the dustbin. **[8]**

DAVE LING

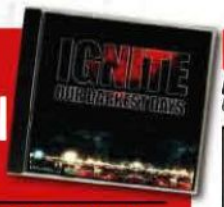
OF MICE AND MEN
OF MICE AND MEN
RISE

Post-hardcore crew bring tears and joy

THE debut from this Californian post-hardcore crew will have Devil Wears Prada fans cheering from the rafters, and enemies of heart-on-sleeve vocals running so fast they won't be seen for dust. Although the angry roars, sporadic jagged fretwork and generally euphoric style of opener *YDG* and single *Those In Glass Houses* make for some great tracks (think Enter Shakari with minimalist keyboards), it's the achingly catchy *John Deux Trois* that's the secret assassin here. It may be on the more delicate side of post-hardcore but it's a killer anthem. Interestingly, lead vocals on this recording are those of ex-Attack Attack's Austin Carlile, to be replaced by Jerry Roushe on tour from now on. Gulp. **[7]**

NIK YOUNG

LAST RECORD I BOUGHT



DEE SNIDER TWISTED SISTER

IGNITE
OUR DARKEST DAYS
CENTURY MEDIA

"This band started out in LA in the late 80s and were way ahead of their time. It was hardcore punk-metal. I tracked down the singer and told him that I hadn't been excited about music for a long time, but I feel like a kid when I hear it. I play it and punch my fists in the air!"

LINGUA
ALL MY RIVALS ARE IMAGINARY GHOSTS
AURAL MUSIC

Swedes prove too alt. metal, too late

DEFIANTLY late 90s/early 2000s in their musical approach, Swedish alt-metallers Lingua's latest is haunted by the spectre of 30 Seconds To Mars. However, far from being mere lemmings, the quartet adopt a much more muscular style for the thunderous *Leave Us Yours* and *Centrepiece*. Singer Thomas Henriksson has an impressive set of pipes and isn't afraid of emoting on the mid-paced tracks either. Lingua also take a few risks and they get away with the oddly hypnotic looped African chants on *Cobalt Sky* once the guitars kick in, but the clunky, alt-rock balladry of *To All The Borders* seems to ram home the point that the band are 10 years too late to really make their mark. **[6]**

EDWIN McFEE

MONSTER MAGNET
MASTERMIND
NAPALM RECORDS

Space rockers get back their mojo

GOOD news: *Mastermind* is the best album since *Powertrip* some 12 years ago. The edges have been roughened up again, the sheen removed and jams are being well and truly kicked out. The moment *Hallucination Bomb*'s fuzz bass intro with its hypnotic Sabbath groove hits it is clear Dave Wyndorf means business once more. *Bored Of Sorcery*'s driving space rock will have Lemmy reminiscing about a misspent youth while throughout *Mastermind*'s glorious rough-hewn garage punk vies with overblown comic book space rock. It's not quite the lysergic blowout of *Spine Of God* perhaps but older fans will be thanking the good Lord (Iommi be thy name) that the bull god is back on track. Welcome back MM, we've missed you! **[8]**

ALASTAIR RIDDELL

PANTERA
COWBOYS FROM HELL
RHINO

A double decade-celebration

TO celebrate the 20th anniversary of this metal staple, Pantera's major label debut is now available in three editions. The *Expanded Edition* includes a bonus disc of live material, while the *Deluxe Edition* features a third disc of the unreleased track *The Will To Survive* plus demo versions. The live disc is a spine-tingling reminder of what a phenomenal force Pantera were, but diehards will already own the legendary *Monsters In Moscow* live set, and with the same set plus more songs on the other half of the disc they may want to wait 'til November for the *Ultimate Edition*, which includes three discs, a collector's box and memorabilia. Guaranteed to make your hairs stand on end whichever version you invest in. **[9]**

CAREN GIBSON

TRUE OR FALSE? Jaz Coleman once dumped a pig's head on *Melody Maker*'s reception desk to express his displeasure at a review.

False. It was actually 3lb of raw cow's liver and a bag full of live maggots.

More at ebook-free-download.net or magazinesdownload.com

QUICK & PAINLESS

A SHORT LOOK AT THIS MONTH'S OTHER OFFERINGS

PAY NO RESPECT

MOVING ON

CASE 5

NOT exactly standing out from the hardcore pack, and probably having no desire to do so anyway, this four-piece pay their respects to the old-school with a combination of mid-paced beatdowns, sudden blasts and powerful but constipated vocals that still lack the rush of Terror and their ilk. **[6]**

TERRY BEZER

PIG IRÖN

HITCH EP

SOUNDS OF CALIGULA

A STOPGAP mini 'best of' from London's gloriously unashamed Southern blues rock animals Pig Irön. There are two previously unreleased tracks, and a selection of stuff from the band's previous releases, including the brilliant *Lord, Kill The Pain* that groove in all the right places. **[8]**

JERRY EWING

SEVERE OUTBURST

THE SHADOW OF SUFFERING

CASKET

SEVERE Outburst, from the Netherlands, make perfectly adequate hardcore-tinged Swedish-ish melo-death metal. You wonder what the initial spark of inspiration was, because it certainly wasn't about breaking new ground. It's not really a *severe* outburst either, come to think of it. **[5]**

GILL

STEREO GENERATOR

12 GAUGES & COCKTAILS

SELF-RELEASED/ITUNES

FURTHER proof that the Swedes and the Southern states share a common genome, this four-track EP of slick but evocative Skynyrd-hailing rock would be indistinguishable from the real thing were it not for *Berg Och Dahlbana*, which comes across like Witchcraft prepped for stadium status. We smell a label bidding war. **[8]**

JONATHAN SELZER

This month in history...

OCTOBER 1996

PEPPER KEENAN: "I SAW A UFO!"

Corrosion Of Conformity and Down guitarist Pepper Keenan spoke of witnessing something that looked "exactly like a jellyfish" in the sky above a group of islands off Carolina's coast. "I swear that if I'd had a video camera I'd have had undeniable proof that UFOs exist, man. It was fuckin' insane – and I was stone-cold sober."

PAPA ROACH

TIME FOR ANNIHILATION

ELEVEN SEVEN MUSIC

Live/new cuts from nu-metal survivors

HALF live album, half new EP, *Time For Annihilation* sees Papa Roach continuing to defy the critics by going from strength to strength. Though the live numbers sound like they were recorded in front of a dozen teenage girls, the band admirably display why they're still such a potent live draw. The set climaxes with *Between Angels And Insects*, but it's endearing to hear the cheers that greet post-*Infest* classics *Lifeline, To Be Loved* and the resilient *Scars*. This recent form is apparent with the new offers. *Kick In The Teeth* deploys a ludicrously juvenile chorus the likes of which Pink would be happy with, while *No Matter What* and *The Enemy* are perfect radio ballads that Papa Roach have excelled at in recent years. **[7]**

ADAM REES

RAUNCHY

A DISCORD ELECTRIC

LIFEFORCE

Electro-metallers make stunning return

RAUNCHY'S strength lies in their ability to keep both aspects of their electronic-metal mash-up equally strong, with scintillating melodic DM riffs and harsh screams blending seamlessly into clean choruses, all drenched in lush synth samples. *Dim The Lights And Run* contains an arsenal of scorching lead work, while *Nght Prty* and *Blueprints For Lost Sounds* have enough groove and vocal hooks from frontman Kasper Thomson to gatecrash any rave. All the elements are captured perfectly in *Gunslingers And Tombstones*, but nothing prepares you for the baffling pop genius of *Big Truth*, that sounds like the greatest tune to never appear on an 80s SEGA game. Fresh, exhilarating and extremely relevant, this is the Danish band's finest hour. **[8]**

ADAM REES

REDRUM INC.

HEAVY DIVISION

FIREFIELD

Crowbar's mates fall flat

FORMED in 2000, it's taken these German heavyweights 10 years and four EPs to release their debut album. Having toured heavily with Crowbar in the past – this album includes a cover of *All I Had (I Gave)* and guest appearance from mainman Kirk Windstein on *Carry The Burden* – it's clear where their influences lie. Musically one foot is in New Orleans sludge, while the other taps to a more melodic, Southern rock groove. It's an interesting blend that saves *Heavy Division* from being a cliché of anger and brutality for its own sake. Sadly it's topped with a monotonous Cookie Monster-style vocal that makes you feel as though you're listening to the same song repeatedly, leaving the whole thing sounding disappointingly flat. **[6]**

CAREN GIBSON

SODOM

LORDS OF DEPRAVITY PART II

SPV

Another German thrash history lesson

THIS bumper double-DVD set picks up where its 2005 predecessor, *Lords Of Depravity Part I*, left off, covering the years 1995-2007. What most bands manage to squeeze into a single package, the German thrash veterans stretch out over the course of what at first glance looks like days. As a result, their long history is told in the sort of detail that even police detectives rarely get into. If *Part I* was all about the 'classic' years and legendary releases such as *In The Sign Of Evil* and *Agent Orange*, the second half of their tale tells of a band broken and all but defunct and the grim determination it took to drag Sodom back from the brink of oblivion. **[8]**

GREG MOFFITT

SWASHBUCKLE

CRIME ALWAYS PAYS

NUCLEAR BLAST

Pirate metallers patch up the death/thrash

YOU have to laugh at this lot – or maybe with 'em. The New Jersey raiders try to do the death metal thing, spliced with thrash, with something approaching severity, but they can't help but throw in nonsensical pirate themes or sounds. Imagine *Six Feet Under* dressed up like escapees from *Captain Pugwash*. This is quite a fun album, and the band deliver a few strategically placed instrumentals to prove they can play when the occasion demands. But for the most part, they're happy to fly the Skull & Crossbones, unsheathe the riffage and rattle their coffin lids. The album could do with three or four songs shaved off, but as long as they're giving away a free parrot (stuffed) with every copy, it's worth having. **[6]**

MALCOLM DOME

Murderdolls: all growed up

MURDERDOLLS

WOMEN AND CHILDREN LAST

ROADRUNNER

Horror rockers return with a new edge

IT'S hard to know whether Joey Jordison and Wednesday 13 will be horrified or delighted to discover that after a six-year hiatus, Murderdolls are duty bound to reacquaint the world with the notion of balls-out, snot-splattered rock'n'roll for a second time. The band's blend of horror-punk and sleaze metal was executed with a certain swagger on their *Beyond The Valley Of The Murderdolls* debut, but *Women And Children Last* is an entirely different and much more convincingly powerful beast. This is a much tougher, heavier and more sonically robust incarnation of the band, with less goofiness and a tangible intensity that was barely hinted at previously. Kicking off with the yob metal call-to-arms of *Chapel Of Blood* and rampaging through a further 13 irresistibly cocksure and perversely catchy anthems, ranging from the sublime radio rock of *Summertime Suicide* to the rib-shattering urgency of *Rock'N'Roll Is All I Got*, this demands to be regarded as the moment that Murderdolls stopped being a cartoon and morphed into a terrifyingly real and wildly compelling rock'n'roll band for the modern age. When Mötley Crüe's Mick Mars pops up to add some deliciously unhinged lead guitar breaks to a couple of the tracks, it's as if a stirring passing of the torch has taken place. The Murderdolls are back, they're pissed off and this time they mean every last fucking word of it. **[8]**

DOM LAWSON

INFLUENCED BY

ALICE COOPER, ZODIAC MINDWARP, MÖTLEY CRÜE

ALSO TRY

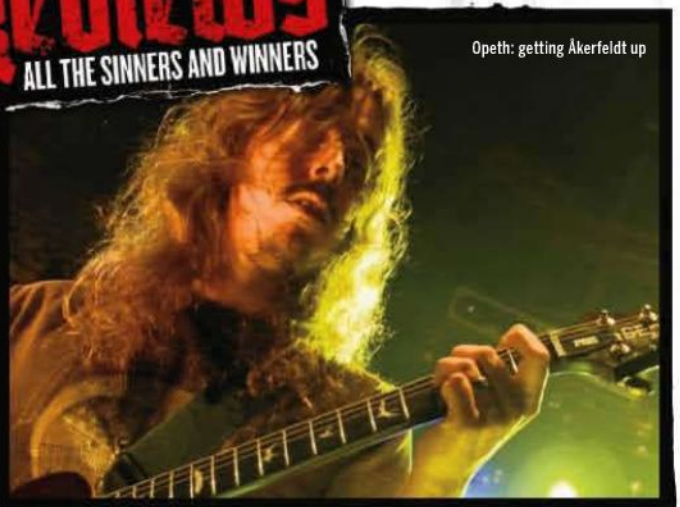
ALICE COOPER
Dirty Diamonds
SPITFIRE, 2005

ZODIAC MINDWARP AND THE LOVE REACTION
Tattooed Beat Messiah
POLYGRAM, 1988

MÖTLEY CRÜE
Shout At The Devil
ELEKTRA, 1983

DID YOU KNOW? Murderdolls have appeared in *Dawson's Creek*, on the 2002 episode *Living Dead Girl*.

Reviews
ALL THE SINNERS AND WINNERS


Opeth: getting Åkerfeldt up

OPETH
IN LIVE CONCERT AT THE ROYAL ALBERT HALL
ROADRUNNER

Prog metal in all its finery

OPETH'S 20th Anniversary was certainly cause for celebration for the band, but for the fans it's proved to be a treat beyond belief. For the band it was taking their seminal 2001 release *Blackwater Park* and a set that comprised of the best of every other album, from 1995's *Orchid* all the way to 2008's *Watershed*, to some of the most prestigious venues around the world. For the UK, that meant London's celebrated Royal Albert Hall. The fact that Mikael Åkerfeldt's heroes Camel and Deep Purple had performed there in the 70s had not gone unnoticed either, with Opeth replicating the latter's 1970 album cover *Concerto For Group And Orchestra*, even sitting in the very same seats for the cover of this DVD. As for what's inside, it matters not whether you get the five-disc set (two DVDs and three CDs) or the super-deluxe-everything-but-the-kitchen-sink version, the performance on DVD is as spellbinding as it was on the night in question. With *Blackwater Park* taking up the entire first disc (along with a lengthy Mikael interview) and the chronological run-through of the back catalogue the second (plus a behind-the-scenes documentary), highlights are many. In fact when faced with the likes of *The Moor, The Drapery Falls, Harlequin Forest, Dirge For November* and more, all from a band still at the very top of their game, what have you got to complain about? Answer: nothing whatsoever! **[9]**

JERRY EWING

INFLUENCED BY
CAMEL, THERION, COMUS

ALSO TRY
DEEP PURPLE
Concerto For Group And Orchestra 1969
EMI, 2002
METALLICA
Cunning Stunts
UNIVERSAL, 2005
PORCUPINE TREE
Anesthetize
KSCOPE, 2010

TARJA
WHAT LIES BENEATH
SPINEFARM

Ex-Nightwish chanteuse brews up a storm

SOUNDING like she's always singing on a precipitous cliff edge or while strapped to the prow of a ship, Tarja makes music to stir stormclouds or unsettle your hair at the very least. Her second solo album is all pomp and verve, rousing and bombastic with her keening vocal at the centre of each song. She even employs a cappella group Van Canto on the album's opener, *Anteroom Of Death*, to great effect. Guitar whizz Joe Satriani cameos too, as does Phil Labonte and Living Colour's Will Calhoun, though not all together – the studio would have probably fallen down. She sounds elegiac and crestfallen on *Underneath*, deranged and driven with *Until My Last Breath*, her every utterance from the heart. **[7]**

PHILIP WILDING

THERION
SITRA AHRA
NUCLEAR BLAST

Bombastic, symphonic power metal

LAST year's almost inconceivably pompous *The Miskolc Experience*, Therion's tribute to the classical world, left its crazed creator Christofer Johnsson with a dilemma – where to go next? The introduction of a completely revised lineup seemed an additional potential banana skin, but *Sitra Ahra* confirms a resumption of all that makes Therion so unique and special. Its 11 songs represent a brazen fusion of the metal and classical spheres, a masterfully woven tapestry of hypnotic male and female voices, crashing slabs of metal and lighter, ear-seducing symphonic passages that summon one differing emotion after another. The highpoint is the 10-and-a-half-minute biblically themed *Land Of Canaan*. Can't wait for this live! **[8]**

DAVE LING

VALIENT THORR
STRANGER
VOLCOM ENTERTAINMENT

Venusian rockers go full-full throttle

CLAIMING to hail from Venus, Valient Thorr look for all the world like a biker gang, and sound like the soundtrack to a nasty biker exploitation movie. They blur the lines between metal and punk rather nicely. *Stranger* sees them as part Zeke, part Motörhead and part Sabbath, but then tracks such as *Sudden Death Is Nothing* wouldn't disgrace an 80s Megadeth album while *Vision Quest* suggests Turbonegro after a few days jamming old Judas Priest. The blend of genres sounds effortless rather. With a bar set so high Valient Thorr don't disappoint, although short instrumental *The Recognition* is a bit of a head-scratcher. *Stranger* is a record that reeks of blood, sweat and cooking valves. **[8]**

ALASTAIR RIDDELL

VOLBEAT
BEYOND HELL/ABOVE HEAVEN
SPINEFARM

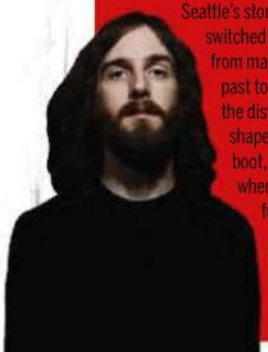
Heavenly beats from Danish hell-raisers

APPROACHING superstar status on the continent, Volbeat weren't going to rock the boat too wildly on their fourth album. *Beyond Hell...* is another raucous affair complete with shout-along choruses straight from The Misfits' songbook, but it's not all foot-tapping, thigh-slapping feel-good anthems like the highly infectious *16 Dollars*. There's brief respite in *Heaven Not Hell*, with its harmonica-driven bridge and the Green Day-ish *Fallen* and a big surprise in store with *Who They Are*, which transcends the confines of rockabilly. Volbeat's growing musical variety and newfound aggressive edge show a band still sharpening their crowd-pleasing touch while proving their worthiness as true defenders. **[8]**

NATASHA SCHARF

STILL ON THE STEREO

THE SWORD
WARP RIDERS
KEMADO



Seattle's stoner revivalists have switched their attention from magickal rites of aeons past to magickal rites of the distant future, with a shaper production to boot, but *Warp Riders* is where The Sword have fully come into their own, with riffs forged from an alien, lithe but super-heavy ore.

SERJ TANKIAN
IMPERFECT HARMONIES
SERJICAL STRIKE

Serj finally bucks the System

THE trouble with Serj Tankian's debut solo album, 2007's *Elect The Dead*, was that he never quite shook off the reputation and sound of System Of A Down, ending up with what came across as SOAD castoffs. There's no such problem here. Working with orchestrations, Serj has fashioned a lush, beautiful album that allows him to explore his own vocal range, while still being connected to his agitated political lyrics. The result is startling. The orchestral sounds are often used for atmosphere, but it means the songs have so much more impact. *Imperfect Harmonies* is dark but it's also spontaneously uplifting. If *Elect The Dead* sounded like Serj Tankian was bored, now he's fully revitalised. **[7]**

MALCOLM DOME

TO KILL
ANTARCTIC
LET IT BURN

Catchy, crushing hardcore from Rome

OPENING and closing at full throttle, this Italian hardcore outfit know how to get the blood flowing. Settling for quick-fire beats, no-nonsense shouting and hefty riffs, they also embrace just enough metal to enhance but not overpower their hardcore vibe. The way they flavour *Clouds* and killer track *Sparks* with high, jangly guitars is their way of making all that is heavy effortlessly catchy too. Despite being a few albums on, though, it's frustrating that JoshXmosh's vocals are still not particularly remarkable, especially as *Timeless* proves what he's capable of when he turns up the passion. When he experiments a little, the formula is truly nailed and final track shines strong. Forza Roma straightedge! **[7]**

NIK YOUNG

WINO
ADRIFT
EXILE ON MAINSTREAM

Rock grizzly shows his wistful side

IN the wake of last year's solo album, *Punctuated Equilibrium*, and the genius that is the Shrinebuilder project, doom legend Scott 'Wino' Weinrich continues to mine a rich vein of form with this collection of grizzled acoustic numbers. Fans of Saint Vitus, The Obsessed or any of Wino's other bands will get this – a set of folky, barstool-hoppin' six-string confessionals ain't the kinda album you make in your 20s or even your 30s, but now basking in the glow of glorious middle age, it was only a matter of time before Wino tuned his soulful tones to more intimate and sentimental territory. His weather-beaten, world-weary voice is the perfect carrier for the most personal album yet from one of rock's true poets. **[8]**

GREG MOFFITT

REVIEWED NEXT MONTH... ALL THAT REMAINS / TIMES OF GRACE

Here is wisdom. Let him that hath understanding reckon the number of the beast, for it is the number of a decent album; and it is a review-score above six.

More at ebook-free-download.net or magazinesdownload.com

DARKNESS REBORN

DIMMU BORGIR

ABRAHADABRA

SHIRT AVAILABLE @
WWW.NUCLEARBLAST.DE
OR LOCAL RETAIL

NEW ALBUM AVAILABLE AS
LTD. BOX INCL. DIGI & BOOK!

CD, LTD. PICTURE 2LP IN GATEFOLD, LTD. 2LP IN GATEFOLD & DOWNLOAD

OUT: 27.09.

LIVE: 21.09. LONDON - FORUM

MUSIC STYLE: BLACK METAL

FILTER

THE TROUBLE WITH ANGELS

ALTERNATIVE-ROCK MASTER RICHARD PATRICK IS BACK WITH THE NEW FILTER MASTERPIECE "THE TROUBLE WITH ANGELS".

"CLASSY, CATCHY, EMOTIONAL AND WITH GREAT CHORUSES ... FILTER ARE BACK!"

LIMITED CD IN SLIPCASE INCL. 2 BONUS TRACKS & DOWNLOAD

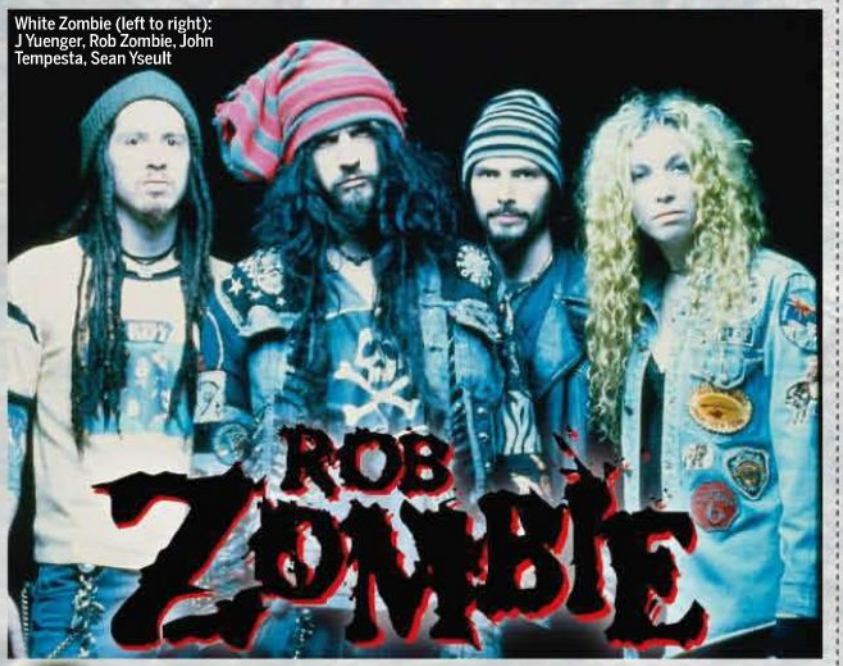
CHECK OUT!
OUR NEW NUCLEAR BLAST MAGAZINE
Nuclear Blast - Oeschstrasse 10 - D-73072 Donzdorf - Germany

BAND INFOS, MERCHANDISE AND MORE:
WWW.NUCLEARBLAST.DE

NUCLEAR BLAST

METAL DETECTOR

GETTING THE KNOWLEDGE



White Zombie (left to right): J Yuenger, Rob Zombie, John Tempesta, Sean Yseult

ROB ZOMBIE is the most vibrant and dynamic man on the metal circuit. With a new live show to rival Rammstein, his fire is still burning brighter than ever. Words: Dom Lawson.

Born Robert Bartleh Cummings in Haverhill, Massachusetts, in January 1965, modern alternative rock's most high-profile polymath decided early on that he didn't want to spend his life doing anything boring. Instead, the man who would later formally change his name to Rob Zombie has dedicated his first 45 years to entertaining the world with a carnival of horrors and exhilarating noises that seem to have been beamed down from a fucked-up planet where everyone's having a lot more fun than we are. The band that made Rob famous, White Zombie, formed in New York City in 1985 and was initially part of that city's notorious noise rock scene, producing a slew of grimy, gritty albums and EPs that made little impact but did attract the attention of Geffen Records, who snapped them up and thrust them into the mainstream spotlight with the release of 1992's hugely successful *La Sexorcisto: Devil Music, Vol. 1*, which showcased a smarter, heavier and more metal-friendly sound. Even greater success followed three years later when the chart-smashing *Astro Creep: 2000* was unleashed, turning Rob and his cohorts into darlings of the alternative rock scene, at a time when the moping of grunge reigned supreme. Sadly, the band fell apart soon after, but Rob embarked on an immediate solo career that's seen him sustain the arena-dwelling success of his former band while exploring a few unexpected musical avenues along the way. Albums like 1998's *Hellbilly Deluxe* and its 2001 follow-up, *The Sinister Urge*, were more eclectic but no less infectious than White Zombie's finest hours, and this year's stunning *Hellbilly Deluxe 2* confirmed that Rob's potency has not waned one iota over the years. Perhaps more significantly, his career as a film director has been his greatest achievement in recent times. Kicking off with the grubby brilliance of 2003's *House Of 1000 Corpses*, Mr Zombie seems to have been on a one-man mission to reclaim horror cinema from the smirking post-modern goons of 90s Hollywood, and his remake of *Halloween* and its sequel are among the best celluloid nasties to hit screens in the last decade. Whether he's rocking your socks off or scaring the shit out of you, Rob Zombie is 21st century rock's very own King Midas.

FANBOY!

Stitch
THE DEFILED

"There are few people as influential as Rob. He has spanned genres and artistic mediums which has seen him dominate the alternative/horror scene for 18 years, be it as a songwriter, director or comic book author. When I was a kid I was transfixed by *Astro Creep* - it sounded like nothing I'd heard before. To this day it's a huge influence on me and also when forming The Defiled. Now with an insane touring lineup featuring Joey Jordison, John 5 and Piggy, I'm crying out for a UK tour!"

THE DEFILED ARE ON THE *HAMMER*-SPONSORED JÄGER TOUR IN NOVEMBER

MUST HAVE

ASTRO CREEP: 2000

GEFFEN, 1995

The monster in the mainstream

SOMETIMES a band gets everything right and success seems inevitable. Having established themselves as one of the most unashamedly entertaining and deranged rock bands on Earth with 1992's *La Sexorcisto*, White Zombie were poised to capitalise on all their hard work with its follow-up. What they produced remains one of the most admired albums of the early 90s alternative rock era, not just because *Astro Creep: 2000* was such brilliant fun from beginning to end, but also because it seemed to encompass so many of the things that rock'n'roll depends upon to make an impact. Whether it was the enormous riffs, the gloriously idiotic singalong lyrics, a barrage of kitsch horror and B-movie dialogue or the shrewdly executed sequenced drums and samples, these songs leapt from the speakers like superheroes from a three-dimensional Marvel comic, snarling, spitting and grinning like shit-eating mutants from the planet Mental. In truth, songs like *Super-Charger Heaven* and *Grease Paint And Monkey Brains* were not particularly complex or, in songwriting terms, particularly original. This was thudding, heads-down industrial-tinged rock with more than a hint of Ministry's digitised bludgeon, married to the groin-thrusting, batwing-fanned belligerence of Alice Cooper, Zodiac Mindwarp and The Misfits. Throw in a gutful of magic mushrooms and the occasional woozy flicker of a giant lava lamp, and the White Zombie formula was a dazzling but familiar concoction. What made it work, aside from the insanely catchy songs themselves, was the fact that despite being patently ludicrous on every level, *Astro Creep: 2000* was believable. A quick glimpse of the band, looking effortlessly cool and yet ever so slightly menacing, on the album's cover was enough to convince many rock fans that this was their new favourite band. Produced to fizzing, badass perfection by the masterful Terry Date (Pantera/Deftones) and neatly summed up by its cocksure subtitle – *Songs Of Love, Destruction, And Other Synthetic Delusions Of The Electric Head* – this multi-million-selling cartoon metal behemoth sounded amazing in 1995 and has barely aged a second in the years since.

BEST TRACK: *I, Zombie*

THE STUFF

All the collectables from your fave bands.

There are people with collections of hen's teeth who would scoff at the idea of tracking down a copy of any of the first three White Zombie EPs. In truth, however, none of them sold particularly well, and so if you are an absolute lunatic fan and want to end up selling all your worldly possessions for a dusty *Gods On Voodoo Moon* EP, you might as well give it a go. Copies of the two-track *Pig Heaven* seven-inch EP and the *Psycho-Head Blow-out* EP are also worth hunting down, if only to hear what White Zombie sounded like when no one liked them. At the other end of the scale, the five-disc *Let Sleeping Corpses Lie* box set is the ultimate prize for any fan of Old Beardy and features all the tracks from those early EPs plus virtually everything else the band ever recorded, including the brilliant *Ratfinks*, *Suicide Tanks* and *Cannibal Girls* from the *Beavis And Butt-Head Do America* soundtrack. Heh heh. Etc.

For more up-to-date Rob Zombie swag, fans should visit the big guy's official online store which is hosted at www.fanfire.com and offers a vast array of incredibly cool merch, including

More at ebook-free-download.net or magazinesdownload.com

RECOMMENDED

HELLBILLY DELUXE

GEFFEN, 1998

The Devil's rock star goes it alone

AFTER the surprise demise of White Zombie, the pressure was on that band's erstwhile leader to make some waves with his solo debut, but by simply sharpening up a winning formula and sticking to what he knew he did best, Rob Zombie struck gold once again. With those trademark, insistent riffs very much in evidence throughout, *Hellbilly Deluxe* was an exercise in consolidation, as its creator made it plain that this thunderous blend of pounding beats, scything rock'n'roll riffs and gonzoid, schlock horror imagery was his territory and his alone. Songs like *Superbeast*, *Dragula* and *Return Of The Phantom Stranger* were custom-built for sleazy rock clubs and drug-fuelled joyriding, and what they lacked in lyrical profundity they more than made up for in sheer swivel-eyed exuberance. The rules may have changed, but Rob Zombie was still eating our brains for fun.

BEST TRACK: *Dragula*

HELLBILLY DELUXE 2

ROADRUNNER, 2010

A badass return to the blueprint

FOUR years after the partial misfire of his third solo album, *Educated Horses*, Rob returned to the sound that made him a star on his fourth, resurrecting the title of his solo debut in the process and adding a few handfuls of crazy new ideas into the mix. Doing exactly what it said on the blood-spattered tin, *Hellbilly Deluxe 2* cranked up the classic Zombie riffage, the goofy fright-flick imagery and the balls-out, rock'n'roll swagger, and duly erupted in a volcanic bowel-evacuation of eye-popping and ear-mincing high-definition insanity. Songs like *Mars Needs Women*, *Sick Bubblegum* and *Werewolf, Baby!* were noticeably poppier and snappier than previous efforts, but the essence of the Rob Zombie ethos remained unchanged. Even a totally bizarre and self-indulgent bongo solo on the closing *The Man Who Laughs* seemed strangely appropriate. Disengage brain... let's rock!

BEST TRACK: *Werewolf, Baby!*

WILD CARD

LA SEXORCISTO: DEVIL MUSIC, VOL.1

GEFFEN, 1992

Pedal to the malevolent metal

RELEASED during the grunge explosion, when being a miserable sod in a stupid checked shirt and guzzling heroin for breakfast was the last word in insouciance, *La Sexorcisto* was just the kick in the catflap that rock'n'roll needed in 1992. White Zombie had dawdled on the sidelines for years, never quite sure of their musical identity, but their major label debut was brutally focused and introduced them to an eager audience with a deafening explosion of colour, character and snotty attitude. With a dash of thrash and a few riffs that came straight from the old-school hard rock handbook, the likes of *Thunder Kiss '65*, *Black Sunshine* (co-written by Iggy Pop) and *Grindhouse (A Go-Go)* made it plain that White Zombie had arrived and were hell-bent on forcing people to lighten up and rock like mad bastards.

BEST TRACK: *Thunder Kiss '65*

FANS ONLY!

THE SINISTER URGE

GEFFEN, 2001

A detour down the freaky freeway

ALTHOUGH it would be inaccurate to say that Rob Zombie embarked on a significant change in direction on his second solo album, there was plenty of evidence that *The Sinister Urge* heralded the first use of a more adventurous and eclectic sonic palate. Decorating his usual brew of throbbing riffs, whipcrack snares and mutant sampladelia with soaring strings, honking brass sections and the ultra-modern squeal'n'scratch of a deftly manipulated turntable, the bearded wonder's first album of the new millennium amounted to an astute and twinkly eyed overhaul of past glories that breathed new life into a formula that could easily have started to smell funny by this point. And in instant crowd-pleasers like *Dead Girl Superstar* and *Feel So Numb*, Rob had clearly birthed some fresh anthems for the fang-sporting faithful.

BEST TRACK: *Dead Girl Superstar*

AVOID!

SUPERSEXY SWINGIN' SOUNDS

GEFFEN, 1996

If it ain't broke, don't remix it...

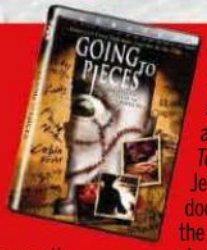
IT all seems so long ago now, but back in the early 90s every mainstream rock band seemed compelled to employ a variety of faceless studio nerks to perform utterly unnecessary remixing duties on their songs, thus turning everything into a half-arsed quasi-disco floor-filler for a generation of rock fans that quite liked The Prodigy. The horrific reality is that the whole tawdry exercise contributed fuck-all to the metal scene and simply enabled record labels to make extra money from loyal music fans by selling them a second, inferior version of an album they already owned. *Supersexy Swingin' Sounds* is exactly that: the brilliant *Astro Creep: 2000*, reshaped and fannied around with by people with too much time on their hands. The original versions of these songs designed to make you dance like a loon anyway. Duh.

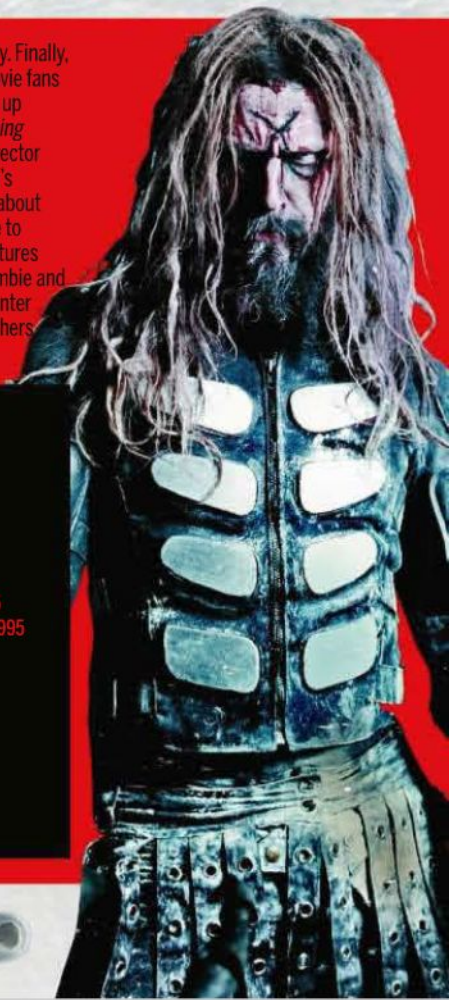
BEST TRACK: *Super-Charger Heaven (Adults Only Mix)*

rings, key chains, bottle openers and necklaces. And if you are a fan of Rob's horror comic-style artwork, there are plenty of posters and truly awesome t-shirts to sate your visual bloodlust.

Gore and terror fans will almost certainly own all of Zombie's films on DVD already, but some may have missed the diabolical genius of his animated triumph *The Haunted World Of El Superbeasto*, a deranged tale of a masked superhero wrestler and his ultra-violent exploits in a world that may well mirror the contents of the director's head. A bit worrying, that.

For a slightly less mind-bending visual experience, all of Rob Zombie's feature films are available on retina-scorching Blu-Ray with plenty of bonus features, although UK fans are currently obliged to hunt down import versions. *The Devil's Rejects* is the best of the lot, incidentally. Finally, slasher movie fans should pick up a copy of *Going To Pieces*, director Jeff McQueen's documentary about the genre's rise to glory which features interviews with Rob Zombie and John '*Halloween*' Carpenter among others.





DISCOGRAPHY

ROB ZOMBIE ESSENTIAL

1985 *Gods On Voodoo Moon EP* [Silent Explosion]
1986 *Pig Heaven/Slaughter The Grey* [Silent Explosion]
1987 *Psycho Head Blowout EP* [Silent Explosion]
1987 *Soul-Crusher* [Silent Expl./Caroline]
1989 *God Of Thunder EP* [Caroline]
1989 *Make Them Die Slowly* [Caroline]
1990 *Zombie Kiss EP* [Caroline]
1992 *La Sexorcisto: Devil Music, Vol.1* [Geffen]
1995 *Astro Creep: 2000* [Geffen]
1995 *Demonic Possessions* [Tornado]
1996 *Supersexy Swingin' Sounds* [Geffen]
1998 *Hellbilly Deluxe* [Geffen]
1999 *American Made Music To Strip By* [Geffen]
2001 *The Sinister Urge* [Geffen]
2003 *Past, Present And Future* [Geffen]
2006 *Educated Horses* [Geffen]
2006 *The Best Of Rob Zombie* [Geffen]
2007 *Zombie Live* [Geffen]
2008 *Let Sleeping Corpses Lie Box Set* [Geffen/UMe]
2010 *Hellbilly Deluxe 2* [Roadrunner]

HELLBILLY DELUXE 2 IS OUT NOW VIA ROADRUNNER RECORDS

1. *Soul-Crusher* *LA SEXORCISTO: DEVIL MUSIC, VOL. 1*, 1992
2. *Thunder Kiss '65* *LA SEXORCISTO: DEVIL MUSIC, VOL. 1*, 1992
3. *Super-Charger Heaven* *ASTRO CREEP: 2000*, 1995
4. *More Human Than Human* *ASTRO CREEP: 2000*, 1995
5. *I, Zombie* *ASTRO CREEP: 2000*, 1995
6. *Dragula* *HELLBILLY DELUXE*, 1998
7. *Living Dead Girl* *HELLBILLY DELUXE*, 1998
8. *Feel So Numb* *THE SINISTER URGE*, 2001
9. *Scum Of The Earth* *THE SINISTER URGE*, 2001
10. *American Witch* *EDUCATED HORSES*, 2006
11. *Sick Bubblegum* *HELLBILLY DELUXE 2*, 2010
12. *Werewolf, Baby!* *HELLBILLY DELUXE 2*, 2010

DIMMU BORGIR

DARKNESS REBORN TOUR 2010

PLUS SPECIAL GUESTS

Enslaved + SAHG

TUESDAY 21 SEPTEMBER

LONDON HMV FORUM

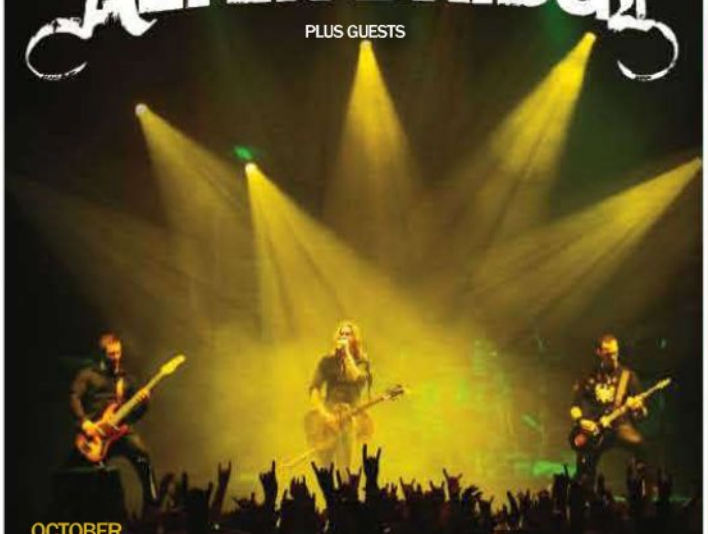
0844 847 2405 / BUY ONLINE AT LIVENATION.CO.UK

A LIVE NATION PRESENTATION IN ASSOCIATION WITH THE AGENCY GROUP WWW.DIMMU-BORGIR.COM WWW.MYSPACE.COM/DIMMUBORGIR

A LIVE NATION & DF CONCERTS PRESENTATION IN ASSOCIATION WITH THE AGENCY GROUP

ALTER BRIDGE

PLUS GUESTS



OCTOBER

SAT	16	GLASGOW O_2 ACADEMY	08444 999 990
SUN	17	NEWCASTLE O_2 ACADEMY	0844 477 2000
TUE	19	MANCHESTER ACADEMY	0161 832 1111
WED	20	NOTTINGHAM ROCK CITY	08713 100 000
FRI	22	LONDON HAMMERSMITH HMV APOLLO	0844 844 4748
SAT	23	SOUTHAMPTON GUILDHALL	023 8063 2601
MON	25	BIRMINGHAM O_2 ACADEMY	0844 477 2000
TUE	26	BRISTOL COLSTON HALL	0117 922 3686

BUY ONLINE AT LIVENATION.CO.UK

NEW ALBUM OUT OCTOBER 2010 WWW.ALTERBRIDGE.COM

PLUS SPECIAL GUESTS FOREVER THE SICKEST KIDS & THE DOLLYROTS

OCT		
6	CAMBRIDGE CORN EXCHANGE	01223 357 851
7	BRISTOL O_2 ACADEMY	0844 477 2000
8	EXETER LEMON GROVE	01392 263 518
9	PLYMOUTH UNIVERSITY	0870 264 3333
10	NOTTINGHAM ROCK CITY	08713 100 000
11	SOUTHAMPTON GUILDHALL	023 8063 2601
12	LONDON O_2 SHEPHERDS BUSH EMPIRE	0844 477 2000
13	BIRMINGHAM O_2 ACADEMY	0844 477 2000
14	MANCHESTER ACADEMY	0161 832 1111
15	NORWICH UEA	01603 508 050
16	LEEDS O_2 ACADEMY	0844 477 2000
17	GLASGOW O_2 ACADEMY	0844 477 2000
18	ABERDEEN WAREHOUSE	0844 847 2319
19	NEWCASTLE O_2 ACADEMY	0844 477 2000
20	LIVERPOOL O_2 ACADEMY	0844 477 2000
21	SHEFFIELD CORPORATION	0114 276 0262

BUY ONLINE AT LIVENATION.CO.UK

Limited VIP Ticket Packages available www.bowlingforsoup.com

bowlingforsoup.tv | myspace.com/bowlingforsoup | facebook.com/bowlingforsoup | twitter.com/bfsrocks

A LIVE NATION PRESENTATION IN ASSOCIATION WITH THE AGENCY GROUP

More at ebook-free-download.net or magazinesdownload.com

DECEMBER

7 BIRMINGHAM
NIA ARENA
0844 338 8000

8 LONDON
WEMBLEY ARENA
0844 815 0815

9 PLYMOUTH
PAVILIONS
0845 146 1460

11 GLASGOW
SECC
08444 999 990

12 MANCHESTER
CENTRAL
0161 834 2700

13 NOTTINGHAM
ARENA
08444 124 624

BUY ONLINE AT
LIVENATION.CO.UK /
GIGSANDTOURS.COM

24HR CC HOTLINE:
0844 811 0051

DOORS OPEN 6PM.
FIRST BAND ON STAGE 6.40PM

WWW.ROCKSTARTASTEOFCHAOS.COM

A LIVE NATION, METROPOLIS MUSIC
& DF CONCERTS PRESENTATION
BY ARRANGEMENT WITH CAA

WEDNESDAY 30 MARCH 2011
LONDON O2 ACADEMY BRIXTON

PLEASE NOTE VENUE CHANGE DUE TO PHENOMENAL DEMAND
ORIGINAL TICKETS REMAIN VALID

0844 477 2000

BUY ONLINE AT LIVENATION.CO.UK
WWW.WITHIN-TEMPTATION.COM

A LIVE NATION PRESENTATION BY ARRANGEMENT WITH XRAY TOURING

NOVEMBER

24	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
28	SHEFFIELD CORPORATION	0114 276 0262
29	NOTTINGHAM RESCUE ROOMS	08713 100 000

DECEMBER

01	NORWICH WATERFRONT	01603 508 050
02	NEWCASTLE O2 ACADEMY2	0844 477 2000
03	GLASGOW GARAGE	08444 999 990
04	MANCHESTER ACADEMY 3	0161 832 1111
06	BRISTOL THEKLA	08713 100 000
07	OXFORD O2 ACADEMY	0844 477 2000
08	BIRMINGHAM O2 ACADEMY2	0844 477 2000
09	LONDON ELECTRIC BALLROOM	0207 485 9006

BUY ONLINE AT LIVENATION.CO.UK
WWW.VOLBEAT.DK

NEW VOLBEAT ALBUM 'BEYOND HELL / ABOVE HEAVEN'
OUT NOW ON SPINEFARM RECORDS UK

A LIVE NATION PRESENTATION IN ASSOCIATION WITH XRAY

AIRBOURNE

PLUS SPECIAL GUESTS

DECEMBER

2	LONDON O2 ACADEMY BRIXTON	0844 477 2000
3	PRESTATYN HARD ROCK HELL	0871 230 5595
4	GLASGOW BARROWLANDS	0844 277 0100
5	BELFAST ULSTER HALL	028 9033 4455
7	DUBLIN OLYMPIA	081 871 9330
9	MANCHESTER ACADEMY	0161 832 1111
10	BIRMINGHAM O2 ACADEMY	0844 477 2000

BUY ONLINE AT LIVENATION.CO.UK

THE ALBUM 'NO GUTS, NO GLORY' OUT NOW

A LIVE NATION PRESENTATION BY ARRANGEMENT WITH XRAY TOURING

JOB FOR A COWBOY

WHITECHAPEL +

TRIGGER THE BLOODSHED

NOVEMBER

4	GLASGOW GARAGE	08444 999 990
5	SHEFFIELD CORPORATION	0114 276 0262
6	MANCHESTER ACADEMY 2	0844 477 2000
7	LONDON KOKO	0844 847 2258
9	NORWICH WATERFRONT	01603 508 050
10	WOLVERHAMPTON WULFRUN HALL	0870 320 7000

BUY ONLINE AT LIVENATION.CO.UK

WWW.MYSPACE.COM/JOBFORACOWBOY

A LIVE NATION & DF CONCERTS PRESENTATION IN ASSOCIATION WITH THE AGENCY GROUP

ESCAPE THE FATE

WITH A VERY LIMITED SPECIAL ENGAGEMENT

PLUS GUESTS

DUE TO PUBLIC DEMAND, EXTRA DATE ADDED

MONDAY 6 DECEMBER

TUESDAY 7 DECEMBER

O2 ACADEMY ISLINGTON

0844 477 2000

BUY ONLINE AT LIVENATION.CO.UK

A LIVE NATION PRESENTATION IN ASSOCIATION WITH THE AGENCY GROUP

AS I LAY DYING

PLUS SPECIAL GUESTS

SUICIDE SILENCE

HEAVEN SHALL BURN

Rise to Remain

NOVEMBER

26	LONDON KOKO	(EARLY START/CURFEW – CHECK WWW.KOKO.UK.COM)	0844 847 2258
27	WOLVERHAMPTON WULFRUN HALL		0870 320 7000
28	MANCHESTER ACADEMY 2		0161 832 1111
29	GLASGOW GARAGE		0844 477 1000

BUY ONLINE AT LIVENATION.CO.UK

THE NEW ALBUM 'THE POWERLESS RISE' OUT NOW

A LIVE NATION PRESENTATION IN ASSOCIATION WITH THE AGENCY GROUP

myspace.com/asilaydying asilaydying.com

AUGUST BURNS RED

PLUS SPECIAL GUESTS blessthefall & MICE MEN

SATURDAY 9 OCTOBER

MANCHESTER ACADEMY 3 0161 275 2930

SUNDAY 10 OCTOBER

LONDON O2 ACADEMY ISLINGTON 0844 477 2000

BUY ONLINE AT WWW.LIVENATION.CO.UK

WWW.AUGUSTBURNSRED.COM A LIVE NATION PRESENTATION IN ASSOCIATION WITH ITB

More at ebook-free-download.net or magazinesdownload.com

THE FEVER TOUR

BULLET FOR MY VALENTINE

PLUS VERY SPECIAL GUESTS

BRING ME THE HORIZON

+

ATREYU

DECEMBER			
MON	6	BIRMINGHAM NIA	0844 338 8000
WED	8	MANCHESTER MEN ARENA	0844 847 8000
THU	9	GLASGOW SECC ARENA	0844 499 9990
SAT	11	CARDIFF CIA ARENA	0292 022 4488
SUN	12	LONDON WEMBLEY ARENA	0844 815 0815

BUY ONLINE AT LIVENATION.CO.UK / GIGSINSCOTLAND.COM

NEW ALBUM 'FEVER' OUT NOW

WWW.BULLETFORMYVALENTINE.COM WWW.MYSPACE.COM/BULLETFORMYVALENTINE

A LIVE NATION, DF CONCERTS & THE AGENCY GROUP PRESENTATION IN ASSOCIATION WITH RAW POWER MANAGEMENT

myspace

THE DILLINGER ESCAPE PLAN

PLUS SPECIAL GUESTS

ROLO TOMASSI + THE OCEAN

OCTOBER		
27	SOUTHAMPTON UNI GARDEN COURT	0871 230 5595
28	BIRMINGHAM O_2 ACADEMY2	0844 477 2000
29	GLASGOW GARAGE	0870 169 0100
30	MANCHESTER CLUB ACADEMY	0161 832 1111
NOVEMBER		
01	NOTTINGHAM RESCUE ROOMS	08713 100 000
02	BRISTOL O_2 ACADEMY	0844 477 2000
03	NORWICH WATERFRONT	01603 508 050
04	BRIGHTON CONCORDE 2	01273 673 311
05	LONDON ELECTRIC BALLROOM	0207 485 9006

BUY ONLINE AT LIVENATION.CO.UK

'OPTION PARALYSIS' OUT NOW

A LIVE NATION, TRIPLE G MUSIC & DHP GROUP PRESENTATION BY ARRANGEMENT WITH E.G.O

DevilDriver

ROUND BY THE ROAN 2010

36 CRAZYFISTS

PLUS SPECIAL GUESTS

ELUVEITIE IDIOM

NOVEMBER		
05	NEWCASTLE O_2 ACADEMY	0844 477 2000
06	LEEDS O_2 ACADEMY	0844 477 2000
07	GLASGOW THE ARCHES	08444 999 990
08	NOTTINGHAM ROCK CITY	0871 3 100 000
09	WOLVERHAMPTON WULFRUN HALL	0870 320 7000
10	BOURNEMOUTH O_2 ACADEMY	0844 477 2000
12	BRISTOL O_2 ACADEMY	0844 477 2000
13	LONDON HMV FORUM	0844 847 2405
14	MANCHESTER ACADEMY	0161 832 1111

BUY ONLINE AT LIVENATION.CO.UK

WWW.MYSPACE.COM/36CRAZYFISTS

WWW.MYSPACE.COM/DEVILDRIVER

WWW.ELUVEITIE.CH WWW.IDIOMUK.CO.UK

A LIVE NATION PRESENTATION IN ASSOCIATION WITH TKO AND THE AGENCY GROUP

BUY AT LIVENATION.co.uk

ticketmaster.co.uk

The Underworld

174 CAMDEN HIGH STREET, CAMDEN TOWN, LONDON NW1 · 020 7482 1932 · WWW.THEUNDERWORLDCAMDEN.CO.UK

FRI 24 SEP
FAR FROM FINISHED
+ LANDMINES, DETACHED & JEFF ROWE
TICKETS £8.50 ADV / DOORS OPEN 18.00

SAT 25 SEP
THE SKINTS
+ JAYA THE CAT, FATTER THAN ALBERT, CLAY PIGEON & MADDIE RUTHLESS & THE SECRET AFFAIR
TICKETS £8.50 ADV / DOORS OPEN 18.00

MON 27 SEP
WATAIN & DESTROYER666
+ ICEN!
TICKETS £15 ADV / DOORS OPEN 18.00

THU 30 SEP
THIS WILL DESTROY YOU
+ TALONS & EASTSTRIKEWEST
TICKETS £12 ADV / DOORS OPEN 19.00

SUN 3 OCT
MARSEILLE
+ EXIT STATE
TICKETS £10 ADV / DOORS OPEN 19.00

MON 4 OCT
JORN
PLUS SPECIAL GUESTS CRIMES OF PASSION
TICKETS £12 ADV / DOORS OPEN 19.00

WED 6 OCT
A STORM OF LIGHT
+ SEDULUS & SONS OF ALPHA CENTAURI
TICKETS £10 ADV / DOORS OPEN 19.00

FRI 8 OCT
TRISTANIA
+ ASRAI & UNSUN
TICKETS £16.50 ADV / DOORS OPEN 18.00

THU 14 OCT
CRASHDIET
+ KING LIZARD & PEEP SHOW
TICKETS £12 ADV / DOORS OPEN 19.00

SAT 16 OCT
AC4 *FEATURING*
DENNIS LYXZEN & DAVID SANDSTROM (BOTH REFUSED)
+ PETTYBONE, LIVING NIGHTMARE & SCOOBEEF
TICKETS £8 ADV / DOORS OPEN 18.00

SAT 23 OCT
LIVE EVIL 2010 FESTIVAL
TICKETS £20 ADV (DAY) / £30 ADV (WEEKEND)

SUN 24 OCT
LIVE EVIL 2010 FESTIVAL
TICKETS £20 ADV (DAY) / £30 ADV (WEEKEND)

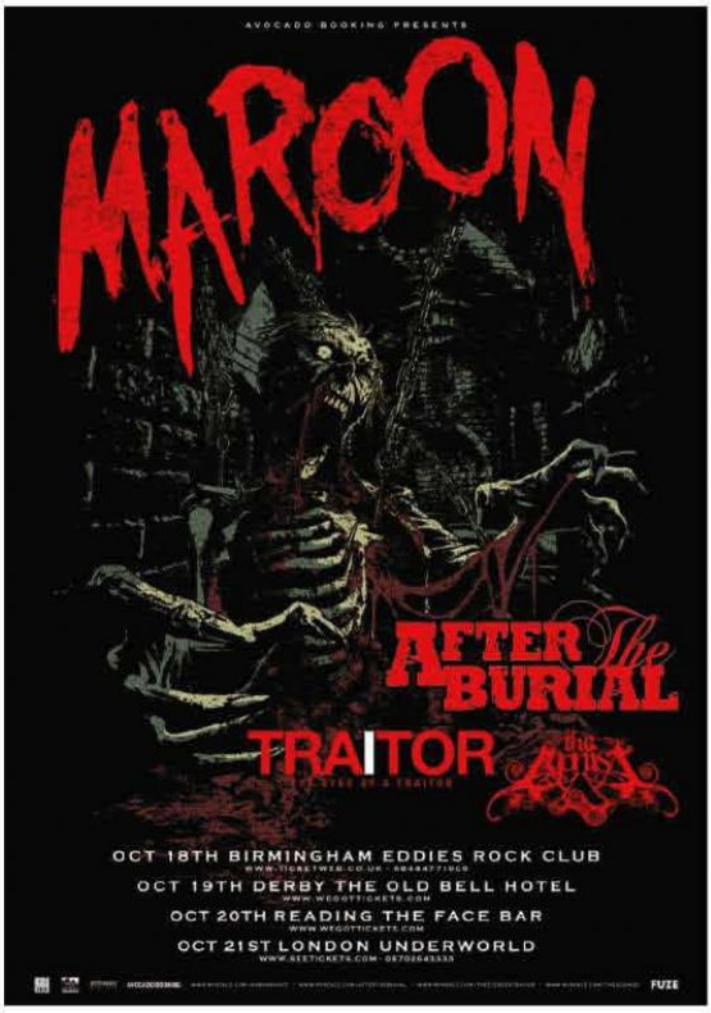
MON 25 OCT
SHINING & ENTHRONED
+ SVART CROWN
TICKETS £15 ADV / DOORS OPEN 19.00

FRI 29 OCT
ANTI NOWHERE LEAGUE
+ DRUNKEN BALORDI, COMPANY L & THE RESISTANTS
TICKETS £10 ADV / DOORS OPEN 18.00

SAT 30 OCT
BLITZKRIEG
TICKETS £10 ADV / DOORS OPEN 19.00

WED 3 NOV
THE CRAZY TRUTH
+ MELODRAMAS & MY LITTLE DECOY
TICKETS £10 ADV / DOORS OPEN 19.00

Tickets available from The World's End pub (next door to the Underworld) or by cc:
STARGREEN 020 7734 8932 / www.stargreen.com TICKETWEB 08700 600 100 / www.ticketweb.co.uk



More at ebook-free-download.net or magazinesdownload.com

SPINEFARM RECORDS UK, FACTORY MUSIC MANAGEMENT, AGENCY LTD and
ZERO TOLERANCE MAGAZINE
Presents

KIUAS

METSATÖLL & CELESTY

OCTOBER 2010

20TH – WREXHAM, CENTRAL STATION
22ND – SHEFFIELD, CORPORATION
23RD – GLASGOW, IVORY BLACKS
24TH – NOTTINGHAM, BASEMENT
26TH – LONDON, CAMDEN UNDERWORLD

www.myspace.com/kiuasweb
www.myspace.com/metsatoll
www.myspace.com/celestymetal

SPINEFARM RECORDS UK

DHP CONCERTS AND TRIPLE G IN ASSOCIATION WITH FACTORY MUSIC MANAGEMENT PRESENTS

OZZY

FEATURING WWE SUPERSTAR CHRIS JERICHO

PLUS SPECIAL GUESTS SYMPHONY CULT

LET THE MADNESS BEGIN
OCTOBER TOUR 2010

09 CAMBERLEY AGINCOURT 0127 622 225
10 CARDIFF MILLENIUM MUSIC HALL 02920 230 130
11 SHEFFIELD CORPORATION 0114 2760 262
12 MIDDLESBROUGH EMPIRE 01642 253 553
13 EDINBURGH STUDIO 24 08712 307 131
14 BELFAST SPRING AND AIRBREAK 0844 277 4455
15 DUBLIN BUTTON FACTORY www.tickets.ie
16 MANCHESTER CLUB ACADEMY 0161 832 1111
17 LEICESTER O2 ACADEMY 0844 477 2000
18 NORWICH WATERFRONT 01603 508050
19 SOUTHAMPTON TALKING HEADS 0238 063 2601
20 YEOVIL THE ORANGE BOX 0870 246 3333
21 MARGATE THE WESTCOAST BAR www.wegottickets.com

academy events present

ACADEMY EVENTS BY ARRANGEMENT WITH E.G.O. PRESENT

SONIC SYNDICATE

WE RULE THE NIGHT

NOVEMBER

WED	24	SOUTHAMPTON JOINERS	0870 264 3333
THU	25	EXETER CAVERN	01392 495 370
FRI	26	HASTINGS THE CRYPT	01424 451 111
SAT	27	SOUTHEND CHINNERY'S	01702 467 305
SUN	28	BIRMINGHAM O2 ACADEMY3	0844 477 2000
TUE	30	NEWCASTLE O2 ACADEMY2	0844 477 2000

DECEMBER

WED	01	GLASGOW CATHOUSE	0871 230 7131
THU	02	MIDDLESBROUGH THE CROWN	0870 264 3333
FRI	03	MANCHESTER ROADHOUSE	0871 230 5595
SAT	04	LEEDS COCKPIT	01132 454 650
MON	06	SHEFFIELD CORPORATION	01142 760 262
TUE	07	BRISTOL O2 ACADEMY2	0844 477 2000
WED	08	LEICESTER SUMO	01159 129 000
THU	09	NORWICH ARTS CENTRE	01603 660 352
FRI	10	LONDON UNDERWORLD	0207 482 1932

ALSO AVAILABLE AT: TICKETWEB.CO.UK | SEETICKETS.COM
NEW ALBUM 'WE RULE THE NIGHT' OUT NOW WWW.SONICSYNDICATE.COM

Academy Events & Tidal Concerts present

THERION

THERION - SITRA AHRA LIVE 2010

plus guests

leprous LOCH VOSTOK

Sunday 31st October
London O2 Shepherd's Bush Empire

Tickets: 0844 477 2000
Online: ticketweb.co.uk

Academy Events & Tidal Concerts by arrangement with Metal music Bookings present

Blind Guardian

(Only UK Show)

Sunday 26 September
London O2 Shepherd's Bush Empire

0844 477 2000 / ticketweb.co.uk

KILIMANJARO PRESENT

Kilimanjaro by arrangement with The Agency Group present

ALL THAT REMAINS

SOILWORK · Caliban · BLEED FROM WITHIN · Neaera

SUNDAY 28 NOVEMBER
GLASGOW GARAGE
0844 477 1000

MONDAY 29 NOVEMBER
MANCHESTER ACADEMY 2
0844 871 8803

TUESDAY 30 NOVEMBER
LONDON ELECTRIC BALLROOM
0844 871 8803

WEDNESDAY 01 DECEMBER
SHEFFIELD CORPORATION
0114 276 0262

Tickets also available from www.kililive.com

KILIMANJARO + TRIPLE G BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL PRESENT

HELMET

WEDNESDAY 15 DECEMBER
LONDON SCALA
0844 871 8803

THURSDAY 16 DECEMBER
MANCHESTER CLUB ACADEMY
0161 832 1111

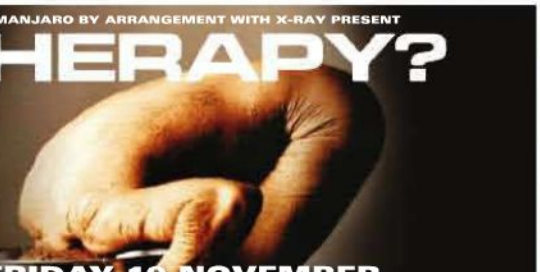
FRIDAY 17 DECEMBER
GLASGOW CATHOUSE
0871 230 7131

THE NEW ALBUM 'SEEING EYE DOG' OUT 06 SEPTEMBER
WWW.HELMETMUSIC.COM

ALSO AVAILABLE FROM:
KILILIVE.COM • ARTISTTICKET.COM
0871 230 0333 • USUAL OUTLETS

KILIMANJARO BY ARRANGEMENT WITH X-RAY PRESENT

THERAPY?



FRIDAY 19 NOVEMBER
LONDON HMV FORUM
0844 847 2405
FOR ONE NIGHT ONLY

PERFORMING TROUBLEGUM IN FULL
+ MORE WITH SPECIAL GUESTS TO BE ANNOUNCED
TICKETS ALSO AVAILABLE FROM WWW.KILILIVE.COM
0844 871 8803 • USUAL OUTLETS
WWW.THERAPYQUESTIONMARK.CO.UK

MONSTER MAGNET

+ SPECIAL GUESTS SEVENTH VOID

NOVEMBER
18 CARDIFF MILLENIUM MUSIC HALL 029 2023 0130
20 SHEFFIELD CORPORATION 0114 276 0262
21 READING SUB 89 0870 264 3333
22 SOUTHAMPTON UNIVERSITY 023 8063 2801
23 BIRMINGHAM HMV INSTITUTE 0844 248 5037
25 MANCHESTER MOHO LIVE 0161 832 1111
26 LONDON ELECTRIC BALLROOM 0844 871 8803

Tickets also available from: kililive.com
artisttticket.com | 0871 230 0333 & usual outlets
New album in stores Autumn 2010
monstermagnet.net | myspace.com/monstermagnet

A Kilimanjaro + friends presentation by arrangement with Primary Talent International

---

A KILIMANJARO PRESENTATION BY ARRANGEMENT WITH AVOCADO BOOKING

UK TOUR 2010

WINDS OF PLAGUE
STICK TO YOUR GUNS
for today
MONUMENTS

Nov 08 Norwich The Marquee
seeticketbookings.co.uk / 01603 508050
Nov 09 Manchester Club Academy
kililive.com / 0844 871 8803
Nov 10 London Underworld
kililive.com / 0844 871 8803
Nov 11 Nottingham Rock City
ntl-tickets.co.uk / 0845 413 4444
Nov 12 Newport Six Feet Under
sixfeetunderclub.com / 0870 264 3333
Nov 13 Plymouth White Rabbit
seetickets.com / 0870 264 3333

KILIMANJARO BY ARRANGEMENT WITH ROCK THE NATION PRESENT

WITH ALLIED FORCES
ALESTORM + THUNDERTOTH

SABATON

WORLD WAR TOUR

OCTOBER 2010

11	MANCHESTER ACADEMY 2	0161 832 1111
12	GLASGOW GARAGE	0844 447 1000
14	LONDON ELECTRIC BALLROOM	0844 871 8803
15	WOLVERHAMPTON SLADE ROOMS	0870 320 7000
16	SHEFFIELD THE CORPORATION	0114 276 0262
17	BRIGHTON CONCORDE 2	01273 673 311

ALSO AVAILABLE FROM | KILILIVE.COM | 0844 871 8803 & USUAL OUTLETS
WWW.SABATON.NET | WWW.ALESTORM.NET
THE ALBUM COAT OF ARMS OUT NOW ON NUCLEAR BLAST

A KILIMANJARO PRESENTATION BY ARRANGEMENT WITH AVOCADO BOOKING

COLISEUM

Kvelertak

NOV 17 LONDON UNDERWORLD TICKETS: WWW.SEETICKETS.COM
NOV 18 STOKE ON TRENT SUGARMILL TICKETS: WWW.THESUGARMILL.CO.UK
NOV 19 GLASGOW IVORY BLACKS TICKETS: WWW.SEETICKETS.COM
NOV 20 LEEDS THE WELL TICKETS: WWW.SEETICKETS.COM
NOV 21 NORWICH THE MARQUEE TICKETS: WWW.UEATICKETBOOKINGS.CO.UK

AVOCADOBOOKING

ANNIHILATOR

NOVEMBER

WED	10	PORTSMOUTH WEDGEWOOD ROOMS	02392 863 911
THU	11	MANCHESTER CLUB ACADEMY	0161 832 1111
SAT	13	NEWCASTLE LEGENDS	0844 477 2000
SUN	14	GLASGOW GARAGE	0871 230 7131
MON	15	SHEFFIELD CORPORATION	0114 276 0262
WED	17	NOTTINGHAM RESCUE ROOMS	0845 413 4444
THU	18	BRISTOL O_2 ACADEMY2	0844 477 2000
FRI	19	BIRMINGHAM O_2 ACADEMY2	0844 477 2000
SAT	20	LONDON ISLINGTON O_2 ACADEMY	0844 477 2000

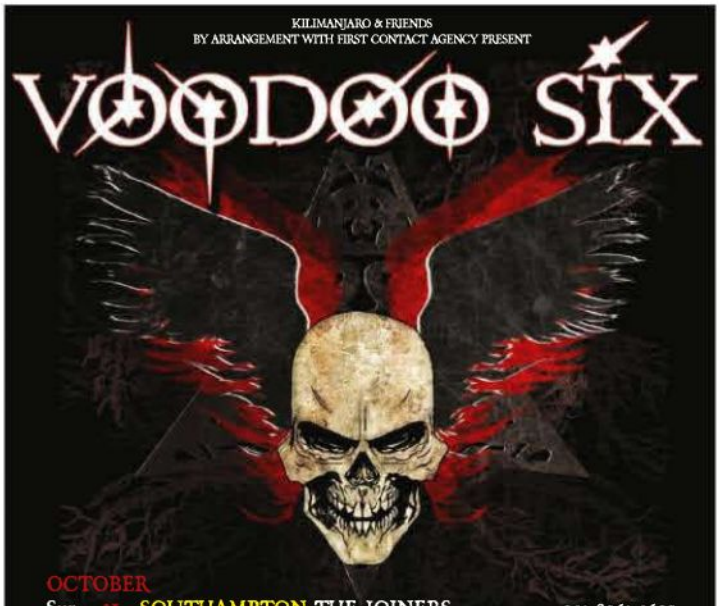
ALSO AVAILABLE FROM: KILILIVE.COM, 0844 871 8803 & USUAL OUTLETS
NEW ALBUM "ANNIHILATOR" OUT NOW ON EARACHE RECORDS ANNIHILATORMETAL.COM
A KILIMANJARO, ACADEMY EVENTS & FRIENDS PRESENTATION BY ARRANGEMENT WITH X-RAY

TICKETS AVAILABLE AT KILILIVE.COM

More at ebook-free-download.net or magazinesdownload.com

KILIMANJARO & FRIENDS
BY ARRANGEMENT WITH FIRST CONTACT AGENCY PRESENT

VOODOO SIX



OCTOBER
Sun 31 SOUTHAMPTON THE JOINERS 023 8063 2601

NOVEMBER
Mon 01 WOLVERHAMPTON SLADE ROOMS 0870 320 7000
Tue 02 SHEFFIELD CORPORATION 0114 276 0262
Wed 03 NOTTINGHAM ROCK CITY BASEMENT 0845 413 4444
Thu 04 LONDON CAMDEN UNDERWORLD 0844 871 8803
Sun 07 NEWPORT SIX FEET UNDER 0844 871 8803
Mon 08 EXETER THE CAVERN 0870 264 3333
Thu 11 BRISTOL THE FLEECE 0117 907 4927
Sat 13 GRIMSBY YARDBIRDS 01472 351 125
Sat 27 NEWCASTLE HYEM 0844 477 1000
Sun 28 GLASGOW KING TUTS 0141 221 5279
Mon 29 MANCHESTER MOHO LIVE 0161 832 1111

KILILIVE.COM • SEETICKETS.COM • 0844 871 8803 & USUAL OUTLETS
VOODOOSIX.COM • MYSPACE.COM/VOODOOSIX
THE ALBUM "FLUKE?" OUT 18 OCTOBER 2010

KILIMANJARO + FRIENDS BY ARRANGEMENT WITH THE AGENCY GROUP PRESENT

LACUNA COIL

SURVIVE TOUR 2010

PLUS SPECIAL GUESTS SLAVES TO GRAVITY

SEPTEMBER
SUN 26 OXFORD O2 ACADEMY2 0844 477 2000
MON 27 LIVERPOOL O2 ACADEMY2 0844 477 2000
TUE 28 SHEFFIELD CORPORATION 0114 276 0262
SOLD OUT ASGOW KING TUTS 0870 169 0100

OCTOBER
SOLD OUT OKE SUGARMILL
SAT 02 LEEDS COCKPIT 0113 244 1573

MON 04 NOTTINGHAM RESCUE ROOMS 0871 310 0000
TUE 05 EXETER LEMON GROVE 01392 263518
SOLD OUT RTSMOUTH WEDGEWOOD ROOMS
SOLD OUT NDON THE GARAGE
SOLD OUT LCHESTER ARTS CENTRE
MON 11 NORWICH WATERFRONT 01603 508 050

EXTRA DATES DUE TO DEMAND
WED 13 OCTOBER NORTHAMPTON ROADMENDER 0844 871 8803
THUR 14 OCTOBER GLOUCESTER GUILDHALL 01452 503050

+

AN INTIMATE EVENING WITH LACUNA COIL FEATURING AN ACOUSTIC AND SPECIAL ELECTRIC SET AT THE BORDERLINE, LONDON ON SATURDAY 09 OCTOBER – ON SALE NOW!

TICKETS ALSO AVAILABLE FROM:
KILILIVE.COM | SEETICKETS.COM | 0844 871 8803 & USUAL OUTLETS
THE ALBUM "SHALLOW LIFE" OUT NOW ON CENTURY MEDIA | WWW.LACUNACOIL.IT

MONSTER ENERGY

KILIMANJARO BY ARRANGEMENT WITH X-RAY PRESENT

APOCALYPTICA

IN CONCERT

NOVEMBER
02 LONDON HMV FORUM 0844 847 2405
03 GLASGOW ABC 0844 499 9990
04 WOLVERHAMPTON WULFRUN HALL 0870 320 7000

TICKETS ALSO AVAILABLE FROM: KILILIVE.COM
0844 871 8803 & USUAL OUTLETS

WWW.APOCALYPTICA.COM
THE NEW ALBUM '7TH SYMPHONY' OUT NOW
ON SPINEFARM RECORDS UK

KILIMANJARO + FRIENDS BY ARRANGEMENT WITH X RAY PRESENT

KELLERMENSCH

PLUS GUESTS

OCTOBER
22 MANCHESTER ROADHOUSE 0161 832 1111
23 GLASGOW THE ARCHES 0871 230 7131
24 LEEDS BRAINWASH FESTIVAL 0113 244 4600
25 BIRMINGHAM ASYLUM 0844 871 8803
26 NOTTINGHAM ROCK CITY BASEMENT 0845 413 4444
27 SOUTHAMPTON THE JOINERS 0844 871 8803
28 LONDON CAMDEN BARFLY 0844 871 8803

TICKETS AVAILABLE FROM: KILILIVE.COM | SEETICKETS.COM & USUAL OUTLETS
WWW.KELLERMENSCH.COM • THE SELF-TITLED DEBUT ALBUM OUT NOW

Kilimanjaro & friends by arrangement with Factory Music Management + Agency present

ARCH ENEMY

plus guests
GRAND MAGUS MALEFICE CHTHONIC

NOVEMBER
Tue 23 MANCHESTER ACADEMY 2 0161 275 2930
Wed 24 GLASGOW GARAGE 0844 477 1000
Thu 25 WOLVERHAMPTON WULFRUN HALL 0870 320 7000
Sat 27 LONDON HMV FORUM 0844 847 2405

Tickets: kililive.com • 0844 871 8803
The album "Root Of All Evil" out now on Century Media www.archenemy.net

KILIMANJARO, TIDAL CONCERTS + FRIENDS BY ARRANGEMENT WITH POSITIVE NUISANCE PRESENT

MUNICIPAL WASTE

THE DECEMBER TO DISMEMBER TOUR
+ SAVIOUR
+ RAMMING SPEED

DECEMBER 2010
03 BELFAST SPRING & AIRBRAKE 0844 277 4455
04 DUBLIN WHELANS 1890 200 078
05 MANCHESTER ACADEMY 3 0161 832 1111
13 BRISTOL FLEECE & FIRKIN 0844 871 8803
14 NOTTINGHAM RESCUE ROOMS 0845 413 4444
15 GLASGOW MORY BLACKS 0871 230 7131
17 LONDON O2 ACADEMY ISLINGTON 0844 477 2000

TICKETS AVAILABLE FROM: 0844 871 8803 | KILILIVE.COM & USUAL OUTLETS
WWW.MYSPACE.COM/MUNICIPALWASTE
THE ALBUM "MASSIVE AGGRESSIVE" OUT NOW ON EARACHE RECORDS

Hard Rock Hell IV
FINAL 350 day passes, and still only 40 GBP
Pirates of Prestatyn
Friday
AIRBOURNE
UFO SKID ROW URIAH HEEP
Hardcore Superstar • Diamond Head
Fatal Smile • Benedictum • Die So Fluid
Starseed • Evil Scarecrow • Furyon
Raising Sand • Blackstorm
Saturday
SAXON HELLOWEEN
BLAZE BAYLEY
PAUL DIANNO
Pretty Boy Floyd • Marseille
Enuff Z Nuff • Attica Rage
Blitzkreig • Pagans Altar • Bitches Sin • Jaguar
Tokyo Blade • Cloven Hoof • Spartan Warrior
Thursday
SOLD OUT!!!
Dunpy's Rusty Nuts • 9xDead • Gentlemans Pistols
Blind Ambition • Gypsy Pistoleros • Headrush
All Accommodation SOLD OUT!!!
2nd - 5th December 2010 • Pontin's Holiday Village - Prestatyn, North Wales
Ring 08700 110034 • www.hardrockhell.com

More at ebook-free-download.net or magazinesdownload.com

VIRGIN STEELE

„The Black Light Bacchanalia“

The new studio album incl. 11 brand new tracks! Available as Special Edition 2CD Digipak and standard Jewel Case CD.

Out October 25th.
www.virgin-steele.com

Limited 3LP+CD Box coming soon!

CD & LP

The Prime Mover is back!

„We Are Volsung“
- the new studioalbum.
Out September 27th!

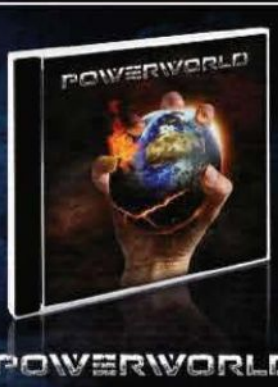
New tourdates under:
www.zodiacmindwarp.com

„The Best Of A Decade“
80 minutes of hot rock for a cool price! **Out Now!**

UFO live:
02.12. GB-Birmingham - HMV Institute
03.12. GB-Prestatyn - Hard Rock Hell IV
04.12. GB-Holmfirth - Picturedrome
www.ufo-music.info

CD & 2 LP

„Aqua“
The new studioalbum incl. the single „Arising Thunder“.
Out September 27th!
www.angra.net



„Human Parasite“
A great mixture between Hard Rock and Heavy Metal. The new studio album incl. 12 brand new tracks!
Out October 25th!
www.powerworld.org

STEAMHAMMER SPV GMBH WWW.SPV.DE

We have the cure for pop.

(Anthrax, Poison and Scorpions.)

Online: www.rockradio.co.uk
On FM: Manchester on 106.1fm, Glasgow on 96.3fm
On DAB: North East, Scotland

ROCK RADIO

The Metal Hammer Magazine Show with The Dark Lord Milas, every Monday 10pm

TALES FROM THE PIT

Gigs

BROUGHT TO YOU BY...
viagogo
www.viagogo.co.uk

Devin Townsend: sane (ish)

Doro: the lady in leather

Children Of Bodom: having a wail of a time

Bloodstock 2010

CATTON HALL, DERBY

FRIDAY

Despite demand, Manowar are never gonna play Bloodstock, but the band's ex-guitarist **ROSS THE BOSS [7]** provides the next best thing, below Bloodstock's grey, leaking skies. Performing tunes from his recent album, *New Metal Leader*, alongside Mano-classics such as *Hail To England*, it's a rousing metal brunch.

ENSIFERUM [8] stand as an almost archetypal Bloodstock band, what with their heroic atmosphere, big melodies and fancy dress, and don't fail to impress today. **CATHEDRAL [7]** are a last-minute replacement for Behemoth and while we'd love to see the fiery Poles in action, Lee Dorrian and the boys are rarely a disappointment. Old classics (*Hopkins*) sit amongst newer classics (*Corpsecycle*) and while the sound proves muddy, this is as rocking as ever. **GORGOROTH [7]**, however, are fighting an uphill battle due to the daylight setting and patchy sound, but the strength of their back catalogue means they have plenty of stellar ammunition, as the growing pit proves. Out on the Sophie Lancaster stage, **STEELWING [7]** pile on some more youthful yet old-school Swedish heavy metal, and it's hard not to conclude that the country is at the forefront of a retro revival, a thought aided by **ENFORCER**'s **[9]** staging of an exhilarating explosion of old-school metal perfection. Much of **SONATA ARCTICA**'s **[7]** material may be son-of-Helloween but their slick, seamless delivery makes them an engaging live act. **MESHUGGAH [8]** touch upon atmosphere briefly with their intro before going straight for the jugular with their trademark nerve-shredding, brain-melting angular assault. While few acts could rival those particular Swedes' visceral thrill, it's to the other extreme with majestic forward-thinkers **OPETH [8]**. Offering atmosphere, introspection and dare we say cerebral stimulation, the contrast is striking, and while it may be a less energetic experience, it is certainly no less satisfying. And they provide an apt closer to the first day, the cover of Rainbow's *Catch A Rainbow* standing as a touching tribute to Dio, who the Swedes replaced today.

Fear Factory: the ghost in the machine

Enforcer: leather rebel

SATURDAY

LEAVES' EYES' [6] Liv Kristine certainly has an impressive set of, erm... lungs. Her band, meanwhile, are less impressive, and although their symphonic metal encourages a few early ventures to the pit, it's a rather timid start to the day. Metalli... sorry, **EVILE [8]** prove a more engaging proposition, and a rarely aired *Metamorphosis* still thrashes our collective bollocks off. Heavier than a bathtub of ball bearings, Brit thrashers **ONSLAUGHT [8]** slam still-sleeping punters from their torpor with a crushing set of classics from across their career. Bristling with uncontrollable energy, they're one of the weekend's

EXTRA STRONG

More at ebook-free-download.net or magazinesdownload.com

Twisted Sister: still hungry

Meshuggah: your sister's sex face

Gorgoroth: Oli Sykes' new look

GWAR: the girl from Paramore hasn't aged well

Opeth: Mikael Åkerfeldt in a rare no-guitar moment

true highlights. **EDGUY [8]** are basically a riotous house party masquerading as a band, so it's no surprise that their poppy power metal is greeted with drunken delirium by the liquid-lunch crowd. Somewhat less cheery, Floridian death metal veterans **OBITUARY [8]** sum up the weather situation with a thunderous rendition of *Threatening Skies*. Despite an initial equipment malfunction, the silver-tongued **DEVIN TOWNSEND [9]** is in exuberant mood, his hilarious off-the-cuff introduction making 10,000 people squirm in delight before the incendiary glitter-bomb of *Addicted!* and the glorious bombast of *Supercrush!* spirals into the clearing skies like some alien, crystal church taking form. Continuing to play like the non-Dino years never happened, **FEAR FACTORY [8]** can now add Bloodstock to their list of confirmed kills, and prove that closer *Demaufacture* has lost nothing in 18 years. A man down – having parted ways with vocalist Jamie Graham – and up against FF, **SYLOSIS [9]** play like they don't give a fuck, and turn in one of the most visceral sets of the festival. There's a fine line between self-confidence and arrogance, but **CHILDREN OF BODOM**'s **[8]** Alexi Laiho walks it precariously tonight in an entertaining, but nonetheless brutal, career-spanning set that justifies their headline status.

SUNDAY

With Bloodstock finally bathed in sun, **BONDED BY BLOOD**'s **[7]** breakneck cyber thrash provides the perfect start to the day. Providing further, propulsive brutality, **SUFFOCATION [8]** prove a highly satisfying experience, blending pummelling songs with some rather bizarre, survivalist between-song banter. A note-perfect **DORO [8]** outdoes even herself today with a faultless setlist that includes a pint-raising version of *Breaking The Law*. A masturbating Hitler and an eviscerated Nazi pope – it can only be **GWAR [7]** – and the music can only be a secondary consideration. **GOJIRA [9]** are *massive* and no one else this weekend can create a wall of sound as forceful as the one coursing out from *Oroborus* and *The Art Of Dying*. The unmatched mass of banging heads is a beautiful sight. **PURIFIED IN BLOOD [8]** have the misfortune of taking the Sophie Lancaster stage at the same time, but those who venture in are rewarded with a barnstorming display of near-perfect metal-hued hardcore. Mikael Åkerfeldt's engaging alter-ego suits **BLOODBATH [7]** down to the ground and a good six feet beyond that, the supergroup's old-school Swedish death metal battery slaying the sizable and expectant crowd on their debut UK performance. Less groove-laden, but more relentless than a shoal of Viagra-fed piranha fish, **CANNIBAL CORPSE [8]** scythe and gouge through the likes of *Savage Butchery* and *I Cum Blood*. There was never any doubt that **TWISTED SISTER [9]** would close Bloodstock with a bang, but a bang *this* big? It's only when you rock through a full 90-minute show that you remember just how many stone-cold classics they have, and if there's a better frontman than Dee Snider out there we've yet to meet them. The best Bloodstock yet.

TOBY COOK/GREG MOFFITT/DAYAL PATTERSON/JONATHAN SELZER

FOR ALL THE LATEST HAMMER-APPROVED GIGS AND TO BUY TICKETS

TALES FROM THE PIT

Gigs

BROUGHT TO YOU BY...
viagogo
www.viagogo.co.uk

Ihsahn: the new face of black metal

Ihsahn

Shining (Nor)/Leprous/Xerath

ELECTRIC BALLROOM, LONDON

HAILING from Basingstoke, openers **XERATH [8]** prove a rewarding discovery, not unlike an English Meshuggah with a more epic, soaring twist. An obvious choice for support since they also double as Ihsahn's backing band, **LEPROUS [7]** prove to have a similar prog metal bent, taking recognisable 70s traits and wrapping them up within heavier trappings. Despite being a tad stompy – with some of the subtleties of their recorded output lost in the delivery – there are enough majestic moments to make this worth our time. Often mistaken for the suicidal Swedish band of the same name, Norway's **SHINING [9]** are becoming increasingly respected in their own right, which is no surprise based on tonight's mindblowing performance. Sitting somewhere between Ephel Duath and Meshuggah, their angular assault can be as challenging and punishing as it sounds on paper, yet at times also manages to be remarkably catchy and accessible. Bizarre as it sounds, there's even a hint of Pendulum in the construction of the synth parts and throw in an audible jazz influence and you have something which is as invigoratingly batshit-crazy as it is well-crafted.

So is the headliner to be upstaged? Despite having three albums behind him – each generally accepted to be of an increasingly high standard – **IHSAHN [9]** is not an artist you'd necessarily expect to work in a live environment. After all, his twisting, carefully constructed compositions are headphone heaven and rarely does he enter the adrenaline-pumping territories that made Shining so effective. Yet like Opeth, with whom comparisons are increasingly valid, Ihsahn is able to take his soaring and epic material to a large crowd while somehow not losing its intimate atmosphere. Bespectacled and self-deprecating, Ihsahn himself is a far cry from his demonic 90s persona, yet remains the focal point, spearheading the collection of more-than-able musicians on stage. With a thoroughly engaging set that climaxes in the stunning *On The Shores* and two numbers by Emperor (who the band's ex-frontman amusingly refers to as his 'little-known boy band') Ihsahn's first solo appearance in the capital leaves few doubting his relevance in the scene.

DAYAL PATTERSON

A Shining example

IHSAHN: JOSH ESTEY SEGARRA / DAN EN GREY: JAMES SHARROCK

More at ebook-free-download.net or magazinesdownload.com

Dir En Grey

KOKO, LONDON

IT'S hard to believe that a few years ago J-rockers Dir En Grey would have been hard-pushed to fill a pub over here let alone a grand venue like Koko, but here they are, fresh from Sonisphere, playing a sold-out show in Camden. It's very hot and very sweaty and as the crowd begins their chanting, it's quite clear things are going to get even sweatier very soon. The cheer when Dir En Grey walk onto the stage is deafening; it's like being at a pop concert but the band's tortured sound is a world away from pop. Their blend of emotionally charged East-meets-West metal is like nothing else and that's without taking into account frontman Kyo's multiple vocal personalities. His controlled yet intense performance is like watching a great martial arts master at work, each interlude between songs filled not with banter but unearthly, blood-curdling, horror sounds. The theatrical side of their performance perfectly complements their grandiose surroundings and the crowd response to all this is once again boisterous. Tonight, London is treated to a rare hour and a half of the band's finest material. It's electric even though most of the audience probably haven't a clue what Kyo is growling, screaming and warbling about. Dir En Grey are Japan's biggest musical export and given tonight's passionate performance, it's not hard to see why. **[8]**

NATASHA SCHARF

Dir En Grey: barking

Agnostic Front

UNDERWORLD, LONDON

TONIGHT really is a case of: band 1, crowd 0. Agnostic Front are one of hardcore's greats and to see them pacing the intimate Underworld stage should be spectacular but, regardless of how nostalgic the songs or how swift the fretwork, the fans barely move. That's pretty frustrating in a place practically built for circlepits. Still, despite the mellow crowd, the band throw us their all and only the occasionally breathless vocal moment gives away just how many years Roger Miret has been waving the NYHC flag. It's been 28 years since their first album but Vinnie Stigma's guitar work is as dominant as ever and tracks like *Gotta Go* and *Friend Or Foe* are just as relevant, angst-ridden and energetic as when first released. With 15-plus albums to their name, it's no wonder the crowd occasionally look baffled; the classics going down best. *For My Family* is met with particularly pronounced chants from the fans today and, although the breakdowns and barked lyrics may be key features, the likes of *Dead To Me* remind us that it's their shameless knack at being catchy that still sets this lot apart. Still, it's great to see the gang packing out a London venue, just a pity about the crowd. **[7]**

NIK YOUNG

Sigh

Winterfylleth/ Wodensthrone

UNDERWORLD, LONDON

IF you looked hard enough, you could probably find some irony in the fact that two bands who fly the English flag – metaphorically as well as literally – are supporting an act from Japan, but it's nonetheless pleasing to see **WODENSTHRONE [8]** return to London. Gifted with a surprisingly clear sound, the band's epic black metal comes across well, though a bit more movement from vocalist and frontman Brunwulf wouldn't go amiss. With their earnest black attack, **WINTERFYLLETH [8]** follow a similar blueprint to Wodensthrone, though the nature of their heroic and upbeat clean-sung parts mark an obvious distinction, and benefit from a similarly powerful sound. It's a convincing performance though their jovial man-off-the-street appearance perhaps sits somewhat oddly with the majestic atmosphere conjured. Strangely, headliners **SIGH [8]** suffer far more murky acoustics than the other bands on the bill, synths often disappearing and Mikannibal's saxophone all but inaudible to those beyond the front row. What they lack in clarity, however, they make up for with an exuberant performance from both frontman Mirai and Mikkanibal. Drawing on much of their more recent bombastic material, the band also dip into a number of classics from their back catalogue, though they skip the instrumental passages on such songs, making the show more stripped-down and 'metal' than long-time fans of the recorded material might expect.

DAYAL PATTERSON

Sigh: sax symbol

The Black Dahlia Murder

Despised Icon/Martyr Defiled/Dyscarnate

GARAGE, LONDON

THERE'S a lot of buzz around death metallers **DYSCARNATE [6]** and **MARTYR DEFILED [6]** but unfortunately neither quite live up to their billing in the flesh, playing sets that are competent but not compelling. It isn't long before the masters of mosh **DESPISED ICON [8]** show the kids how it's done. Whatever you think of them, there is no denying the massive influence the barons of breakdowns have had on extreme music, and both band and fans give it 110 per cent on this, their farewell tour. Not that a certain American death metal beast that's known to respond to the name **THE BLACK DAHLIA MURDER [8]** is in the mood for sentimentality. The five-piece, including birthday boy Brian Eschbach, are here to slay and they do just that, and then some. It doesn't matter that they've played British venues a few short months ago, when you have a frontman whose childlike enthusiasm is as infectious as Trevor Strnad's, every show is as incredible as the last one. On this form, they could play a gig here every other week and we would still applaud them for it.

ABHIJEET AHLUWALIA

FOR ALL THE LATEST HAMMER-APPROVED GIGS AND TO BUY TICKETS

TALES FROM THE PIT

Gigs

BROUGHT TO YOU BY...
viagogo
www.viagogo.co.uk

"Hey, Terry, give the man a break, why don't you?"

Guns N'Roses

READING FESTIVAL, READING

Where do you start to pick apart a performance that can only be described as one of the most shambolic headline performances to ever be played out at a British festival? Probably with the standard nearly two-hour wait between QOTSA finishing and GN'R hitting the stage to a mixture of cheers and jeers. Was Axl sleeping backstage? Had his entourage not made him aware of the time? Could they not find him the rare bit of Hungarian meat that he wanted? Who gives a fuck, it's 2010 and not 1986. Turn up on time and show some respect to the fans who have paid their money despite it being a full 19 years since you last gave them a decent record.

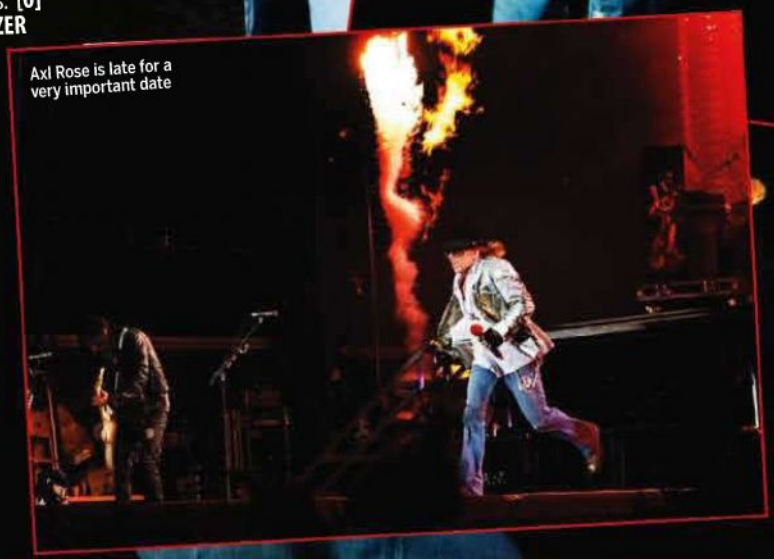
Opening with the title track from *Chinese Democracy*, it's hard to know where to put your eyes. Axl Rose himself looks like a bizarre hybrid of Mickey Rourke and Yosemite Sam and is wrapped in a jacket that looks like it's made entirely out of Bacofoil. Carrying some extra timber, Axl runs around the stage like he did when he was a younger man. The problem with this being that in his current state he can't… quite… keep up… with the words and consequently vocally massacres some of the greatest rock'n'roll anthems to ever grace music.

Best of all is DJ Ashba, who looks totally like a Lidl's version of Slash. Newsflash, homeboy: dressing in a top hat and playing a sunburst Les Paul while stomping your knee repeatedly doesn't make you look cool – it makes you look like you're on a really shit episode of *Stars In Their Eyes*. There's also a James Bond-themed guitar solo, a plethora of bloated and dated jam sessions and a version of *November Rain* that is heartbreaking for all of the wrong reasons.

For 20 minutes, it's actually pretty good fun to watch on a purely comedic car-crash level, but as time wears on the joke wears Kate Moss-thin. Having their sound cut 'early' and fighting with organisers to try to get a final hurrah of *Paradise City*, it's clear that Guns N'Roses are still a circus. Just to quote Garth from *Wayne's World*: "What a shitty circus." **[0]**

TERRY BEZER

Axl Rose: reading the writing on the wall?



Axl Rose is late for a very important date

GUNS N' ROSES: WILL BECLAND, REVEREND HORTON HEAT: NOAH T SABBAT: JAMES SHARROCK

More at ebook-free-download.net or magazinesdownload.com

Reverend Horton Heat

HOUSE OF BLUES, LOS ANGELES

So, Reverend Horton Heat at the House Of Blues, Hollywood – very good band, very good-sounding room. Would I do a review of it for *Metal Hammer*? Of course: my whole life has been leading up to this! This was, of course, before the Reverend asked me to do a song with them. The result of this was I didn't see the first half of the set because I was upstairs fretting about singing one of my songs in a different key. Motörhead are tuned one 'step' down, i.e., E flat. The Rev boys are not! What happened was I sounded like two cats being stapled together. And then we realised that we hadn't planned an ending so the bloody torture went on! When I came offstage I felt the immediate need of a Jack and coke, which was why I also missed the end of the show. HOWEVER… The Reverend Horton Heat are a truly great band in that they are a fusion of hillbilly, punk and vintage rock and some very jazzy-sounding numbers, which I like, and I DON'T LIKE JAZZ! It's music of its time, melting-pot music. They're all fine chaps and I've never heard a bad word about any of them. They have one of the weirdest guitar players in the world and they certainly have the weirdest bass player in Jimbo. They play all kinds of good shit and they're really versatile. I believe you could ask them for more or less any song on the planet and they could do a version of it. It's a shame I missed parts of the show, but for the rest of it, baby, oh yes! **[8]**

LEMMY KILMISTER

Reverend Horton Heat: a country gentleman

Lemmy looks forward to his next beer

Purified In Blood

Ambush

BARFLY, LONDON

FOR LONDON hardcore bruisers **AMBUSH [7]** this is a low-key show, as no one knows they're playing. If this bothers them then they aren't showing it as they deliver a crunchy set of Cro-Mags-inspired hardcore to a select crowd as they exibit a fine sense of wit, and concern that they are missing *EastEnders*. Call it metalcore, modern metal or whatever you wish, there is a sense that too many current metal bands are starting to sound just a little too polished. A little too safe and polite – yes, they may claim to be angry, violent and pissed off but they sound like boy scouts pretending to be hard. **PURIFIED IN BLOOD [8]**, thankfully, are little less sanitised. True, on record they may not stray too far from the Gothenburg melodic death metal blueprint, but there's some dirt under the fingernails of these riffs, and in the setting of a small live show they turn the power up to expectation-busting levels. For some reason they have come to these shores a man down, although sole remaining vocalist Hallgeir Skretting Enoksen proves more than up to the job – even carrying on after splitting his head open. Blood, sweat and no tears!

ALASTAIR RIDDELL

Voivod

RELENTLESS GARAGE, LONDON

This was always going to be about Piggy. The late guitarist's spectre hangs mercilessly over the celebrated Canadians as they play their first show in London without him. For a while they struggle to come to terms with his absence. As the anthemic *Voivod* kicks off, frontman Snake is particularly guilty of trying to overcompensate for life without Piggy. Things aren't helped by a terrible sound mix. But just when it feels as if the night is doomed, *Tribal Convictions* lights up and the band suddenly gel. New guitarist Dan Mongrain finds his range and individuality, Snake relaxes and the quartet are on fire. With the crowd clearly delighted to see Voivod back, there's now an air of authority and dynamism about this show. Quite why it took them a while to get going, and what it is that finally takes the band to a new level, is hard to analyse. But everyone's grateful that, as *Nothingface* and *Brain Scan* move everything forward, Voivod are proving that their reputation as metal pioneers is well-founded. It all ends with a monumental version of Pink Floyd's *Astronomy Domine*, with the band's progressive credentials intact. What happens now is anybody's guess. Sans Piggy, Voivod seem reluctant to write new material. But, if they have a future, then it's not as a nostalgia act. **[8]**

MALCOLM DOME

Sabbat

Imperial Vengeance

UNDERWORLD, LONDON

Dark aristocratic metal is **IMPERIAL VENGEANCE**'s **[7]** chosen path, where black metal meets the aesthetic of steampunk. Mr Charles Edward-Alexander is a former member of Cradle OF Filth, so it's not surprising that the visuals are so important. Perhaps distracted but the frankly stunning virtuoso guitarist Elle Torrie, it's not until the rather bizarre cover of the Madness ska classic *Night Boat To Cairo* that it all suddenly makes sense. After Venom first vomited up the first forays into thrash, the UK took a back seat as America and Germany leapt far ahead. There was only one thrash band from the UK that could play with the big boys: **SABBAT [9]**, whose first two albums are still amongst the best thrash records ever released. Axeman Andy Sneap went on to become the most in-demand producer in modern metal, whilst pretty much every folk metal band owes its existence to vocalist Martin Walkyier's work with Skyclad. There are no plans for new material – instead they blast through classic after classic. The likes of *A Cautionary Tale* and *Wildfire* still sound as sharp as they did over 20 years ago and proof of the all-pervasive power of the web; flexidisc-only track *Blood For The Blood God* is received like a familiar fan fave. Time has not dulled the sheen of one of our finest bands.

ALASTAIR RIDDELL

Sabbat's Martin Walkyier: it had been a late night

FOR ALL THE LATEST HAMMER-APPROVED GIGS AND TO BUY TICKETS

TALES FROM THE PIT

Lies

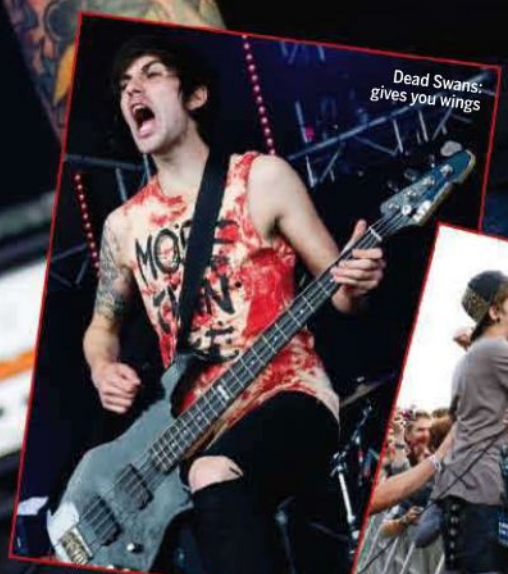
BROUGHT TO YOU BY...
viagogo
www.viagogo.co.uk

Hevy Fest

PORT LYMPNE WILD ANIMAL PARK, KENT

Feed The Rhino: raw to the core

TRC's Chris Robson: tonk



Dead Swans: gives you wings

Alaska: at the cold front

KEVIN HOUSE

Saturday

Opening the main stage are *Hammer* faves and local Kent boys **FEED THE RHINO [8]**. Despite the daylight and relative sobriety, the band put on a dizzying display of violence and groove: frontman Lee Tobin wastes no time getting in the crowd while those with instruments batter the senses with giant riffs and breakneck beats – anyone who likes their hardcore with a little more *Sexy Beast* than Every Time I Die or The Bronx offer is advised to check out The Rhino with all speed.

If any of you have already seen **TRC [8]** on the underground circuit then you'll know the band's lairy, up-for-it presence is made for a stage of this size. With swag juice dripping from every pore, the band incite a near-riot throughout their time on stage and a ferocious, bouncing *London's Greatest Love Story* is a crowning moment in a stunning set from one of London's finest hardcore bands.

TURBOWOLF [8] may not have the biggest crowd but they play the gig of their lives with great lighting in the falsified darkness and the best sound we've ever known. The band have long been chiselling away, honing their sound, and this is the extended moment of them realising it to awesome effect – the rock, the riffs; the hardcore, the grit.

DEAD SWANS' [7] attack is less built on bounce and is more about clawing your face and biting your eyeballs. Vicious and thrashy, their fast-paced assault is by far and away the most raucous of the day, a non-stop barrage of punk rock fury that makes up for a lack of distinction between tracks with pure, unadulterated savagery.

SANTA KARLA [8] are a name you may not be familiar with, but on today's evidence you fucking should be. Imagine the desert feel of Queens Of The Stone Age in their heyday being played by a bunch of hardcore kids who want to smash their fists through your teeth. Yep, they're that good and you need to get yourself acquainted with them right now. Great things are to come from these guys, we can feel it in our water.

Inside the constricted confines of the Red Bull tent, **HEIGHTS [7]** are creating quite a stir with their own unique brand of dense, emotional hardcore. Built primarily around a multi-layered, thick-textured, brutal sound, the spit-flinging gang vocals from the young band are painfully honest and from the amount of people here joining them, it seems like their distinctive brand of heaviness is set to make waves in the near future. We've been fans of Kent's **ALASKA [8]** for a while now and it's refreshing to hear that the band's animalistic brand of hardcore comes across even fiercer in person. With chugging riffs by the dozen and a rhythm section that's as tight as any of the bands on any of the stages all weekend, these anvil-heavy newbies are ready for much bigger things. There's potential in spades here. **ROLO TOMASSI [7]** are much better suited to tiny venues where the chaos levels truly suit their own particular

More at ebook-free-download.net or magazinesdownload.com

Bury Tomorrow: coast of the town

brand of insanity but even still, the tracks the band detonate from *Cosmology* crackle with eclectic anarchy and unrelenting intensity. One of the sets of the weekend comes unexpectedly from **BREAKING THE DAY [9]**. In terms of power, their sludgy, nasty and intensely heavy brand of UKHC is untouchable. Filthier than any of the mess we've seen inside the toilets today, the BTD live experience is one that absolutely needs to be seen and closes the Local Heroes stage in spectacular style.

Sunday

Everyone's back for another day in the sun, albeit quieter of voice and with sunglasses firmly in place. It seems like everyone in the postcode kept the monkeys awake until the early hours with various dubious and debauched behaviours. On around lunchtime are Southampton posthumous metalcore kids **BURY TOMORROW [8]**. In photos they look like Gap kids but in the darkness of this marquee and coming on to a dubstep intro, the band prove to be far from safe. Theirs is unabashed metalcore *à la* Killswitch Engage/All That Remains done with such conviction and intensity that even the most sceptical are won over. Soon after, in the Red Bull tent, are fast-rising Watford punks **LOWER THAN ATLANTIS [9]**. Frontman Mike Duce was arseholed when we saw him six hours ago and we wonder if they'll even be able to play. They pound into their set starting with the all-too-honest *Far Q*, rendering even the most melodic recorded songs as breakneck hardcore on stage. Already the show is ramshackle and Mike is rarely at his mic. The tent is now filling up and the crowd is getting rowdier and rowdier as the band spend an increasingly large amount of time in with them. After a couple more songs and some crowd berating, guitarist Ben and Mike are again in the crowd, this time the audience all reaching and tearing at their instruments. The songs disappear into mush, and the band become separated from their instruments. All of it, together or separate, are carried out of the tent on arms held high. The whole crowd also leave, following the throng, security get involved and it's all over. We just stand, agog. We're back in the second tent for **DEVIL SOLD HIS SOUL [6]**, a band who impressed so mightily at Download. We can't wait to see if the new songs from *Blessed And Cursed* sound as great live as they do on tape. Sadly it seems that the sound system has finally given up the ghost and, with the sub-bass gone and the top end muffled, the band's sonic intensity is somewhat diminished. The band struggle on, flitting between ominous ambient soundscapes, walls of noises and brutally accurate breakdowns, and the crowd still goes wild in the darkness. **THE PLIGHT [8]** hit the stage as they always do – a dangerous party cocktail of violence and dancing. With every show the Leeds crew seem to rein in the noisy hardcore energy and redeliver it as a seamless proto-metal/hard rock bomb: the Thin Lizzy-esque twin harmonies are brighter and the ballast riffing groovier than ever. Songs like *Winds Of Osiris* and *Pull The Trigger* rip and tear through the crowd, who lap up the Led Zeppelin-meets-The Bronx anthemia like ravenous vultures. Hevy Fest is a grassroots festival supporting the best new British hardcore and metal, not to mention leaving every one of the 3,000 revellers with week-long smiles.

TERRY BEZER/GILL

Turbowolf: wild west

Rolo Tomassi: pretty brutal

BROUGHT TO YOU BY...
viagogo
www.viagogo.co.uk

BUY TICKETS FOR THESE AND MANY MORE...
READING & LEEDS FESTIVALS - SLASH - OZZY OSBOURNE - GUNS N' ROSES
CYPRESS HILL - SERJ TANKIAN - KISS - RAMMSTEIN - METALLICA

promo and live music videos, showreels and much more ...

www.metalonrock.com
productions@metalonrock.com
0845 3880984 / 07770 937634

metalonrock productions

Brighton Lincoln Birmingham

UK music education & training
OPEN DAY
Saturday 20 November

York

accesstomusic.co.uk
0800 28 18 42

access to music

Norwich London
Manchester Bristol

Tish & Snooky's
MANIC PANIC
N.Y.C.

Live Fast.... Dye Hard!

www
DREAM-GATE
.co.uk

Quote MH1008 10% Discount

DISC-COVERY RECORDS

TRY US FIRST FOR ROCK/ INDIE/PROG ROCK/POP/ METAL/PUNK/60'S NOW!!
OVER 20,000 IN STOCK!!

WE SPECIALISE IN SELLING/ BUYING AND TRADING RARE RECORDS, CD's AND ALL MUSIC MEMORABILIA FROM THE UK/EUROPE AND R.O.W.

TEL: 01254 231387/07739 526262
Email us: sales@disc-coveryrecords.com
www.disc-coveryrecords.com
3 KINGSWAY, HUNCOAT, ACCRINGTON LANCS BB5 6LA

SUBVERSIONCLOTHING.CO.UK

To advertise here
call Sushma Sharma
on 0207 042 4261 or email
ssharma@futurenet.co.uk

LOUD CLOTHING.COM

THE UK'S BIGGEST RANGE OF MUSIC T-SHIRTS!!!

DOWNLOAD 1000S OF MP3 ROCK, METAL & PUNK ALBUMS AT WWW.LOUDCLOTHING.COM

£6.99

£11.85 £11.85 £11.85
£12.65 £11.85 £11.85

MEGADETH METALLICA
BULLET FOR MY VALENTINE
RAGE AGAINST THE MACHINE
BULLET FOR MY VALENTINE

FREE DELIVERY ON ALL UK ORDERS - GIVE US A CALL - 0845 226 8381 VISIT US AT - WWW.LOUDCLOTHING.COM

TO ADVERTISE, CALL 020 7042 4261

More at ebook-free-download.net or magazinesdownload.com

SAE INSTITUTE

SOUND KNOWLEDGE

AUDIO DEGREE PROGRAMME

ENROLLING NOW 4TH OCTOBER IN TAKE

LONDON, OXFORD, GLASGOW, LIVERPOOL

FOR MORE INFORMATION
VISIT: www.sae.edu
CALL: 020 7923 9159

Please contact relevant campuses for further information regarding open days, tours, course programmes. Validated by Middlesex University

MAX MERCH

All 100% Offical Music Merchandise
Clothing & Accessories

10% OFF ONLINE ORDERS USE DISCOUNT CODE: MHSEPT10

OFFERS IN STORE
HUGE RANGE
IMPORT T'S
UK FREE POSTAGE

WWW.MAXMERCH.CO.UK
NEWGATE CENTRE NEWCASTLE UPON TYNE, NE1 5RE

Terms & Conditions apply, see website for details. Offer Code Expires 01/01/2011

Darkside

WWW.DARKSIDECLOTHING.COM

Foel Studio

Napalm Death, Porcupine Tree,
Annotations of an Autopsy
to Electric Wizard
You know you're in good company
when you record with us

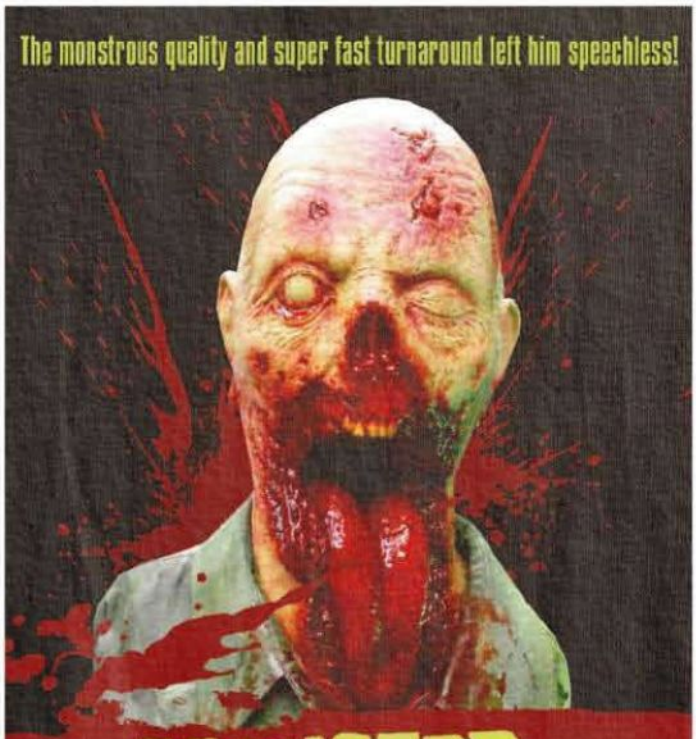
Est.1974 Residential recording studio with the best of analogue and digital inc Pro Tools HD3

www.foelstudio.co.uk tel:01938 810758

METAL HAMMER

TO ADVERTISE, CALL 020 7042 4261

The monstrous quality and super fast turnaround left him speechless!



MONSTER
SCREEN PRINTS

JAW DROPPING QUALITY AND PRICES
THE BEST PLACE TO GET YOUR T-SHIRTS PRINTED
monsterscreenprints.com

Recycle your magazine and seven days later it could come back as your newspaper.

www.recyclenow.com

recycle
The possibilities are endless.

ROCKABILIA.COM
YOUR MUSIC MERCHANDISE SOURCE

OVER 50,000 ITEMS FROM
YOUR FAVORITE BANDS

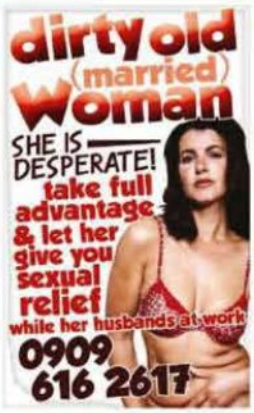
T-SHIRTS • SLIM FIT TEES • HOODIES • GIRLS FASHION • LONG SLEEVES
BELTS • BELT BUCKLES • TRACK JACKETS • MESSENGER BAGS
PATCHES • STICKERS • BUTTONS • BEANIES • EMBROIDERED CAPS
POSTERS • SHOES • JEWELRY • WRISTBANDS • WALLETS
CD'S • DVD'S • KEY CHAINS • WATCHES • CLOCKS • AND MORE...

Rockabilia.com offers the widest selection of music merchandise you will find on the web.
Officially licensed memorabilia to hard to find collectibles.
For a free 120 page catalog visit rockabilia.com, call 001-952-556-1121, or write:
PO Box 39 Dept 909 • Chanhassen MN, 55317 • USA myspace.com/rockabilia

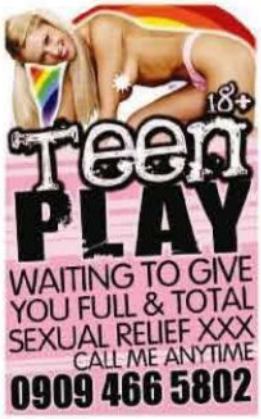
TO ADVERTISE, CALL 020 7042 4261

More at ebook-free-download.net or magazinesdownload.com

74 YEAR OLD GRANNY
WELCOMES ANYONE SHE CAN GET
SHE PLAYS WITH HER SPECIAL PLACE JUST WAITING FOR
MEN WHO JUST NEED TO GET OFF
0909 616 2620


dirty old (married) Woman
SHE IS DESPERATE!
take full advantage & let her give you sexual relief
while her husbands at work
0909 616 2617

50+ READY FOR SEX
"she is absolute pure filth amazing!"
I KNOW HOW TO GET YOU OFF AS FAST AS YOU WANT
CALL ME ANYTIME XXX
0909 616 2621



HOOK UP FOR SEX WITH LOCAL GIRLS - TEXT 'DATE' TO 69469

Live Lines UK Limited PO6538 NN2 7YN. Help 0844 871 4497. 0909 616 Calls rec @ £1 per minute. 0908 140 Calls rec @ 45p per minute. 0909 466 Calls rec @ 60p per minute. Mobile users may receive free text messages. You must be 18+ to use this service and have the bill payers permission before calling our service. SMS cost £1.50 each to receive + standard network charges apply. To stop just text 'STOP' to 69469.

THE LOST, THE REDISCOVERED, THE PANT-WETTINGLY BIZARRE

SIDE SHOW

DOUBLE HAMMER HORROR

REX FEATURES

HAMMER HORROR

Fangs for the mammaries

HAMMER HORROR has been the leader of big-screen macabre since 1934. As well as providing a springboard for Sir Christopher Lee's illustrious career, it's the perfect bedfellow for heavy metal.

Words: Dom Lawson.

Whether you're a fan of vampires, monsters, cavemen, aliens or zombies, it seems unthinkable that you won't have watched at least one movie made by Hammer Film Productions. A huge influence on everyone from Quentin Tarantino and Tim Burton through to British comedy team The League Of Gentlemen, US punks The Misfits and eccentric death metal crew Akercocke, the Hammer Horror brand is synonymous with the dark side of big-screen entertainment.

Originally founded in 1934 by comedian and businessman William Hinds, Hammer Film Productions experienced a difficult birth, surviving both bankruptcy and the disruptive effects of World War II, before being officially registered as a company for the first time in 1949. However, it wasn't until 1955 that the company began to produce the horror films for which it would become globally renowned. The British Board Of Film Censors had just established a new category of films, rated X, and this gave the Hammer Film team the perfect opportunity to corner the market, starting with a big-screen adaptation of notorious sci-fi TV drama *The Quatermass Experiment*, a dark tale of the first manned flight into space and mankind's resulting encounters with malevolent aliens.

The film that would cement Hammer's reputation as horror masters was *The Curse Of Frankenstein*, which was released in 1957 and starred Peter Cushing as Baron Victor Von Frankenstein and Sir Christopher Lee as the lumbering monster itself. The film caused widespread outrage among a highly conservative global media and single-handedly revived the notion of Gothic-style horror filmmaking on both sides of the Atlantic. Grabbing the horror ball and running with it, Hammer immediately began work on a sequel, *The Revenge Of Frankenstein*, and then turned their attention to the story of Dracula, leading to the 1958 film of the same name, which again starred Peter Cushing and Sir Christopher Lee and was so successful that it led to a remarkable series of sequels including *The Brides Of Dracula* (1960), *Dracula: Prince Of Darkness* (1966) and *The Satanic Rites Of Dracula* (1973). This was Hammer's golden era; a two-decade run of films that have had an immeasurable influence on horror movies and psychological thrillers while enhancing the careers of countless huge Hollywood stars, including everyone from Oliver Reed, whose first leading role was in 1961's *The Curse Of The Werewolf*, to Polish screen star Ingrid Pitt, who memorably starred as Elizabeth Bathory in 1971's *Countess Dracula*. With a huge cult following and considerable box office clout, Hammer may have been guilty of churning out large numbers of films of questionable quality, but the company's overall ethos and aesthetic ensured that everything bore the same vivid and ever-so-slightly camp identity that set the films apart from the efforts of their big-budget rivals.

Following the release of the final Hammer feature film, *The Lady Vanished* (1979), the company continued its operations into the 80s, moving into television with *Hammer House Of Horror* and *Hammer House Of Mystery And Suspense* series which ran for 13 episodes apiece in 1980 and 1986 respectively. Falling out of favour with the public, the Hammer brand receded into the shadows, only to be reborn in 2008 when a revived version of the company released *Beyond The Rave*, a multi-episode interactive web serial, viewable via MySpace in 12 territories worldwide. Hammer are now believed to be working on several new feature films, including *The Resident* and *Let Me In*, both of which are currently in post-production and expected to hit cinema screens in the near future, and an adaptation of Susan Hill's novel, *The Woman In Black*, which will star Daniel 'Harry Potter' Radcliffe and begins filming this coming autumn.

FIND OUT MORE

For more information on Hammer Film Productions, visit their official online presence at www.hammerfilms.com. You can also buy all manner of macabre and ghoulish merchandise at the official Hammer online store, which can be found at www.upfrontdirect.com. The book *The Art Of Hammer* is on sale now via Titan Books.

More at ebook-free-download.net or magazinesdownload.com

METAL HAMMER PRESENTS...

Subterranea

...NG ...ROUND

Enslaved

NORWAY'S VOYAGERS GIVE BLACK METAL THE BOOT

UNEARTHLY TRANCE

Bad vibrations from the left-hand path

PLUS!

Fukpig, US Christmas, Årabrot, Trees, Melechesh, The Rotted, Asphyx

HOLE IN THE SKY

Watain, Venom and Triptykon reign in Bergen

666% MORE EVIL

More reviews, more new bands, new reports from the extreme cultural underground and beyond!

Subterranea

Unearthly Trance: staring contest, go!

WELCOME TO HELL

If black and doom metal have remained the two most consistently dazzling outposts of the extreme music world, a large part of that can be put down to the tensions that run through them both. Each has its own guardians of the 'true', from which no deviation from the original blueprint can be countenanced, and each has its more progressively minded rebels, determined to stretch their chosen genre to breaking point and seek new horizons as both wings offer a motor for innovation and authentic kicks to the gonads. This month's *Subterranea* focuses on two bands, Bergen, Norway's Enslaved and New York's Unearthly Trance, who have both had problematic relationships with the genres that birthed them, each coming to different conclusions, but united in their outsider status and their ability to use that ambivalence to journey far beyond their original templates into deeply personal, innovative realms of wonder and expectation.

But we're not done with Bergen yet for this issue, and we've managed to haul our hungover remains back from the Hole In The Sky festival in order to relate the wonders of Venom, Ihsahn, Watain, Triptykon and more playing next to a fjord amongst thousands of teetering metalheads. We also welcome the return of Fukpig, direct from the same Brummie bunch of filthy bastards that brought you Anaal Nathrakh and Mistress, as well as wayward wastrels Årabrot and US Christmas, cast our critical eyes into all the most important new releases in our expanded reviews section, and then dig them deep into video nasty filth as we continue our journey into extreme culture with an unflinching look at the world of Nucleus Films. The horror! It's what we live for.

Jonathan Selfe

Subterranea Editor

Immortal: quite metal

INFERNO GETS THE AXE!

Immortal to headline Norwegian metal fest.

Subterranea is very proud to announce that it is again the sole UK sponsor of Inferno festival, Oslo, Norway's infamous four-day extreme metal festival, which has just announced that that this year's headliners are to be none other than Bergen's kings of corpsepaint and soaring, frost-bitten black metal, Immortal. The band appeared at the festival in 2003 and 2007, but this will be their first time there since the release of their scintillating *All Shall Fall* album, and if past performances are anything to go by, it's going to be spectacular. Also announced are self-proclaimed 'world's ugliest band', Aura Noir, featuring Immortal guitarist Apollyon, and whose punk-scarred, old-school screed is roughly akin to having a starved, rabies-ridden rat placed gingerly upon your cheese-covered face. Inferno 2011 takes place yet again at the Rockefeller/John Dee in Oslo, between April 20-23, with a 'club night' on the first evening taking place in various venues around the city, offering a perfect excuse for combining a love of extreme metal with pub crawling and inebriated map-reading. Accommodation connoisseurs not planning on simply passing out outside the venue will be pleased to know that the plush Clarion Hotel Royal Christiania is once again the official hotel, offering special rates, along with 'black metal breakfasts', exhibitions, raucous, musician-filled after-parties and more to anyone booking before March 1. Tickets for the festival are €180 for all four nights, €35 for the club night and €70 for each of the regular nights. More band announcements are to come over the coming weeks, and the festival is also accepting demos from bands hoping to play earlier spots at the John Dee stage. To upload a demo, buy tickets and get the latest news, go to www.infernofestival.net.

GRIEF IN BRIEF

WATAIN's *Reaping Death* single, a tribute to biblical sibling-stabber and Satanist Cain, has been certified gold in their native Sweden, achieving sales in excess of 10,000 copies. "Three hundred years ago," says frontman Erik Danielsson, they tied [Cain worshippers] such as us up and burned them alive. Now we are awarded gold discs and praise in the media. This is an encouraging proof that this road is leading to hell."

Neurosis co-frontman **SCOTT KELLY** is making his way to the UK to play a full tour from December 7-15, along with Cave-In vocalist Steven Brodsky. He'll be playing songs off his solo and *Blood & Time* albums, and has this to say of the joint endeavour: "Together I feel we bring all of us up to a new level of reasoning and psychic creativity. I look forward to seeing and meeting all of you who choose to join us for these very special and intimate performances."

Sumerian black metallers **MELECHESH** (right) have announced a series of trailers for their forthcoming Nuclear Blast album, *Emissaries*. The first two albums are online now at www.myspace.com/melechesh.

More at ebook-free-download.net or magazinesdownload.com

SAVE 20% OFF THE COVER PRICE!

GET A MARSHALL MICRO AMP!

Subscribe to *Metal Hammer* today for only £22 every 6 months by Direct Debit and we'll send you this brilliant micro amp from Marshall!

The Marshall MS-2 is the ultimate in portable battery/mains-operated micro amps, packing full Marshall Tone into a tiny case measuring just 14cm x 11cm x 6cm. This mighty micro has switchable clean and overdrive modes, whilst a single tone control provides full focus bass to treble. The MS-2 also includes a handy headphone output for those who want to rock in private!

Visit **www.marshallamps.com** for further information.

GREAT REASONS TO SUBSCRIBE...

- Save 20% off the cover price – that's just £3.40 an issue!
- **Get in-depth features on the greatest names in metal – past, present and future.**
- Never miss a copy of *Metal Hammer* - 13 a year, delivered FREE, direct to your door.

SUBSCRIBE TODAY!

Order online: www.myfavouritemagazines.co.uk/mhmp15

OR CALL:

0844 848 2852 (Quoting code MHMP15)
Lines open 8:00am-9:30pm weekdays and 8:00am-4:00pm Saturdays

Live outside the UK? For fantastic savings please visit www.myfavouritemagazines.co.uk/metalhammer

NORTH AMERICAN READER OFFERS...FOR GREAT SAVINGS (NO GIFTS THOUGH!)

order online at www.imsnews.com/mhm or call toll free: 1-800-428-3003

Terms and Conditions: Offer is only available to new UK subscribers paying by Direct Debit. Minimum subscription term is 12 months. You will receive 13 issues per year. Your subscription will start with the next available issue. The gift is subject to availability. In the event that stocks become exhausted, we reserve the right to substitute with items of a similar value. Please allow up to 60 days for delivery of your gift. If at any time during the first 60 days you are dissatisfied in any way please notify us in writing and we will refund you for all un-mailed issues. Offer ends: October 25, 2010

Fukpig. Put the money in the bag!

Ideal for sufferers of hayfever

FUKPIG

A filth-encrusted homecoming from the Anaal Nathrakh/Mistress collective.

There is a time and a place for technical dexterity, lyrical sophistication and noble intentions, and this ain't it. Bringing back the spittle-drenched, swivel-eyed intensity of the early UK grindcore scene, with lashings of extra venom and a side order of crust, Fukpig are the raw, scabby-knuckled antidote to niceness in heavy music. Formed a decade ago by ex-Mistress men Duncan 'Drunk' Wilkins and Paul 'Misery' Kenney, the Birmingham-based band have only been sporadically active, due to the numerous other projects that each member has been involved with over the years. But now they are back and hellbent on terrifying as many people as possible with their second full-length album, *Belief Is The Death Of Intelligence*.

"When we were in our teens we were always looking for the most vicious band we could find and there was no one more sonically extreme than Napalm Death," says Wilkins. "Discovering them led to discovering Extreme Noise Terror, Disgust, Discharge and Warhead, this old Japanese band. It's just that aggro, violent sound that we love, all that really fuckin' crusty stuff. When we did the grindcore bits in Mistress, those were always the parts that really grabbed us and so we decided to focus on that side of things."

A 30-minute explosion of violence and hatred that adds a dash of blistering black metal to an already invigorating blend of grindcore and brutal hardcore punk, the new Fukpig album is as raw and uncompromising as it gets. But as you might expect from a band comprising members of Mistress and Anaal Nathrakh, there is plenty of pitch-black humour lurking in the shadows too. And while their first record, 2009's *Spewings From A Selfish Nation*, conformed proudly to a politically charged lyrical direction that owed plenty to Brit punk legends Discharge, song titles like *All Of You Are Cunts And I Hope You Fucking Die* suggest that Wilkins has plenty of other things to be angry about too.

> "Four songs have 'bombs' in the title!"
> **DUNCAN 'DRUNK' WILKINS**

"There's four songs with 'bombs' in the title on the first album!" he laughs. "But I got all of that out of my system and I thought it'd be boring to draw from the same topics this time. I was pretty pissed off with day-to-day shit, and these were the first lyrics I'd written for some time, so it all came from a pretty dark place.

"You do need the humour, though, otherwise it'll just be bleak and one-dimensional. It's still pretty nasty but it's good if you can raise a smile with the filthiest fuckin' language you can think of, ha ha ha!"

As former members of Mistress, a band that never knowingly played a show that didn't end in a whirlwind of drunken insanity, Wilkins and his henchmen know a thing or two about causing havoc:

"I certainly haven't mellowed out at all," states the vocalist. "It's probably another 50 per cent of mayhem on top of what it was like with Mistress. The shows so far have been awesome. They were just like the film of those old Napalm Death shows, with stagedivers and everyone going fuckin' mental. We want to play as hard as we can, because we want to bring that chaos back. We have no airs and graces about who we are. We're just working-class cunts from Birmingham making a horrible fuckin' racket!"

EDWIN McFEE

Who They Are

LINE-UP: Drunk (vocals), Misery (guitar/bass), Migg (lead guitar), Battlesticks (drums).
SOUND LIKE: The dirtiest, crustiest, most foul-mouthed barrage of punk'n'grind hostility you've ever heard.
CURRENT RELEASE: *Belief Is The Death Of Intelligence* (FETO, 2010)
WEBSITE: www.myspace.com/fukpig13

More at ebook-free-download.net or magazinesdownload.com

ÅRABROT

Norwegian outsider duo unleash blackened horror grindcore opus.

Subterranea once had the pleasure of watching astonishing black metal-influenced, sleaze rock duo Årabrot live in their native Norway at the Øya Festival. During their blinding set, the group were joined on stage by a young lady in clip-on angel wings who was clearly in a perilous state of extreme alcohol incapacitation. She cavorted round the 6ft stage before falling off headfirst, causing the entire crowd to wince. Then she climbed back up to start dancing again. It was only a matter of minutes before the hypnotic pulse of Årabrot's horror grind caused her to fall off stage again. Yet again her angel wings failed to flap and she broke her leg.

Kjetil Nernes, the band's necrotic howler and guitar mangler, sighs and says: "Yeah, that was Annelinn, our eminent driver/merch lady. She had to carry on driving us round Europe with her leg in plaster."

Chaos, alcohol, the influence of 80s/90s American noise rock groups such as Jesus Lizard and black metal are the key ingredients that have gone into their excellent new album, *Revenge*, which also features the oppressive carpet-bombing drums of Vidar Evensen. But as much as they love BM, they barely register on the radars of other fans who live in their adoptive city of Oslo.

"It's a totally different circle that they move in," Kjetil laughs. The BM scene, like the punk/hardcore scene, is based on being conventional and conforming to that scene's standards and for that reason they have never taken any notice of us... although we played at Inferno festival for the last two years to a fairly puzzled audience."

The band are true outsiders: "We are persona non grata and we are a ritualisation of all that we most love and all that we most fear."

JOHN DORAN

Årabrot: Vidar Evensen, Kjetil Nernes

Who They Are

LINE-UP: Kjetil Nernes (guitar/vocals) and Vidar Evensen (drums)
SOUND LIKE: Giving birth to a small planet.
CURRENT RELEASE: *Revenge* (Fysisk Format, 2010)
WEBSITE: www.myspace.com/arabrot

US CHRISTMAS

Aching, post-apocalyptic metal from Appalachia.

When North Carolina's bluesy purveyors of Appalachian, post-metal desolation, the oddly monikered US Christmas, first came to the attention of Neurot Recordings, the band were already veterans in their tiny town of Marion and their 2008 label debut, *Eat The Low Dogs*, was actually their fourth album (the most notable being 2006's *Salt The Wound* and 2004's *Bad Heart Bull*).

"We actually worked with the Russian label, RAIG, before our connection with Neurot. They released *Salt The Wound* and did a really good job with it," explains vocalist/guitarist, Nate Hall. "Even though we are from a small place, I have never seen US Christmas as a local band, but we were amazed when Neurot wanted to work with us. If I could have picked any label, it would have been Neurot. They really have backed us 100 per cent and we will always be grateful for that."

2010 is US Christmas's eighth year of existence and brings with it their fifth album, the elegiac and soul-wrenching *Run Thick In The Night*.

And yes, questions abound about the band's name, the surreal artwork and the guest spots from members of Minsk, but let's allow the long-haired and bearded Nate to clear up the obvious curiosity.

"The origin of the name is from the Sam Peckinpah film *Pat Garrett And Billy The Kid*. If you are not familiar with his films, you should check them out. His nickname was 'Bloody Sam' and his film *The Wild Bunch* has one of the bloodiest gunfights ever. But I prefer the band to go by USX, it is just easier that way."

CONNIE GORDON

US Christmas: we wish you a merry... oh

Who They Are

LINE-UP: Nate Hall (vocals, slide, guitars), Matt Johnson (guitar, synths), Megan Mulhearn (violin, vocals), Josh Holt (bass, synths), BJ Graves (drums), Justin Whitlow (drums, feedback), Chris Thomas (guitar, bass)
SOUND LIKE: A slow-motion apocalypse coming over the foggy Appalachians.
CURRENT RELEASE: *Run Thick In The Night* (Neurot, 2010)
WEBSITE: www.myspace.com/uschristmas

BURNING LOVE

Rising triumphantly from the charred corpse of Cursed and various others, Burning Love's approach to hardcore punk is gloriously scuzzy and dirty sounding. While it may not be as incendiary as anything Cursed ever did, their debut *Songs For Burning Lovers* (Deranged) is still a healthy and hefty boot to the balls. Guitar player Andrus elaborates: "Burning Love started out as a project for us to make music that was different from anything any of us had ever done before, but now our old bands aren't going anymore, we're making it a full time thing." Love is clearly in the air.
www.myspace.com/burninglovers

HUMMUNE

Strange as it might seem while listening to their latest caustic, Unsane/Godflesh-influenced demo, Hummune are actually quite an optimistic bunch. Vocalist/guitarist Stu says: "I guess it's true to some extent that man will destroy man... but I still have an unreal belief that there will be a harmonious world that we can all live in." The trio have amazingly massive glacial valley grooves, especially considering they've been going for less than a year. Even if their hopes may be unrealisable, they are intent on pouring the energy this conflict produces into their art rather than nihilism.
www.myspace.com/hummune

TREES

Few people know who Portland's Trees are: they are only contactable via email, and then only to make oblique statements. (Sample quote from bassist John: "Lenny [vocalist] shot and killed a cougar while out hunting with his father. I can't say what exactly changed in him from the experience, but it seems to have profoundly affected him." If a sound between Corrupted, ASVA and Khanate excites you then this is what you seek.
www.myspace.com/trees00

THE PILGR PROGRE

Enslaved (left to right): Grutle Kjellson, Ivar Bjørnson, Cato Bekkevold, Ice Dale, Herbrand Larsen

"A LOT OF BLACK METAL BANDS PROBABLY WISH THEY COULD HAVE CHANGED DIRECTION NOW"

IVAR BJØRNSON

More at ebook-free-download.net or magazinesdownload.com

IMS' SS

ENSLAVED's journey from extreme metal's fiery, blackened depths to the exultant, progressive climes of their latter work has been breathtaking. Now they're about to chart a course beyond our wildest expectations.

Words: Dom Lawson.

Being a fan of heavy music can be a complex business, as a never-ending war between the irresistible virtues of cheap, blade-to-the-jugular thrills and the slow-burning gratification of deeper, more cerebral fare consistently threatens to bury us underneath an avalanche of rich choice. To some degree, Norway has been more responsible than most for delivering a fulsome palate of approaches and sonic textures, and Bergen's reliably masterful Enslaved have increasingly become the band that most succinctly encapsulates their home nation's all-encompassing artistic instincts. Forever the Norwegian scene's most wilful outsiders, and yet the one band that seems to please the greatest cross-section of its adherents, Enslaved have made the art of expanding minds while crushing skulls look easy in recent times, with a succession of jaw-dropping records that have seen them march ever more purposefully into progressive, mould-breaking terrain while always maintaining a steady grip on the underground-approved tiller. All of which makes the realisation that the band's new album – *Axioma Ethica Odini*, their 11th – is yet another astonishing work of dark brilliance one of the least surprising things about this band's fantastic voyage. This time, however, the means of execution have undergone a significant overhaul, as guitarist and founder member Ivar Bjørnson explains...

"From the summer of 2009 we spent more time in a rehearsal room than we have since the early days," he says. "We forgot all about the home recording and programming and all that pre-production stuff and just went back to the rehearsal room and spent a lot of time working out dynamics in that setting. It was very beneficial for us. It's such a classic scenario and it's so easy to forget it, but there's nothing better than making a new song and throwing a few ideas at each other. It's about being a band and it's really valuable."

As anyone who has observed the band's evolution will know, it is in the nature of Enslaved's music to embrace change as a positive force. Numerous lineup changes in the band's early days ensured that no two albums in their catalogue sounded the same, but there has been a welcome degree of stability within the ranks since 2004's *Isa*, when original members Ivar and bassist/vocalist Grutle Kjellson were joined by drummer Cato Bekkevold, guitarist Arve Isdal (aka Ice Dale, also a member of Audrey Horne) and keyboard player Herbrand Larsen (who also began to add clean vocals to the band's sound) for the first time. The chemistry between the five musicians has undeniably pushed Enslaved to ever-greater creative heights, but with its birth and gestation taking place in a cramped Bergen rehearsal space, *Axioma Ethica Odini* may be the moment when the five truly become one.

"Yeah, I think that's true," notes Ivar. "Working out the songs on a compositional level, not so much in a rehearsal room, always used to mean leaving a lot of the decisions to me and Grutle, so in many ways we got stuck in a pattern. But when you do it in a more practical way, making music more actively, people get more involved, especially Herbrand on this new album with the vocals and keyboards. I think he found the moment and felt that this was time to take a step forward. I was just flabbergasted when I heard his ideas for the melodies and the vocals. It makes it inspiring and it makes it exciting. It's great from my perspective, writing all the riffs and then presenting it to the guys, getting all the instruments in place, and then they start working on the vocals; it's so exciting because you never know what you'll get back."

As with every album since *Isa*, *Axioma Ethica Odini* breathes new life into the somewhat clichéd notion that progressively minded rock and metal albums should take the listener on an extended musical journey, while also raising a defiant middle digit to the pick'n'mix greatest hits culture that has proliferated since the arrival of the iPod. Clearly meant to be digested in one continuous sitting, the new Enslaved album is heavy on substance and almost entirely bereft of anything you might have heard before, even from its creators. The band's own fascination with music and its endless possibilities shines through, making this eight-song epic duly fascinating in its own right.

"It's a reflection of how we relate to music ourselves," states Ivar. "Grutle is the guy that says, 'If it's after 1974, I probably haven't heard it!' He's joking a little bit, but even the rest of us, liking a lot of new music, we still relate to the album format, because that's how we want to listen to music. It's not enough to have two good

Enslaved: a law unto themselves

"YOU DON'T HAVE TO ENJOY EITHER BEER OR NICE, SOPHISTICATED WINE. YOU CAN HAVE BOTH. IT'S ABOUT KING CRIMSON *AND* MOTÖRHEAD"

IVAR BJØRNSON

SLAVE LABOURS

IVAR BJØRNSON DISCUSSES HIS EXTRA-CURRICULAR ACTIVITIES...

YOU ALWAYS HAVE A SIDE-PROJECT OR TWO ON THE GO. WHAT ARE YOU WORKING ON CURRENTLY?

"The next thing is the Dream Of An Opium Eater album. We've played three or four live shows now. It's just really heavy doom that's meant to be an instrumental soundtrack to some horror movies. It's psychological and dark and somewhat beautiful at the same time."

IS IT HARD TO JUGGLE ALL THE DIFFERENT PROJECTS AND BANDS YOU'RE INVOLVED WITH?

"Well, in Dream Of An Opium Eater we have a guy in the Czech Republic, two guys in the UK and me in Norway. We're all busy with other things, but it looks like we'll be able to finish the album this year."

DOES IT MAKE A PLEASANT CHANGE TO PLAY SOMETHING AS MUSICALLY SIMPLE AS DOOM?

"In one sense it's easier than playing Enslaved songs, but it's hard at the same time. You have to be in the right mood to get the timing right. It's a subtle thing."

AFTER PERFORMING THE *ARMAGEDDON CONCERTO* AT ROADBURN EARLIER THIS YEAR, DO YOU HAVE ANY FURTHER PLANS TO WORK WITH SHINING?

"That's over for now. We did record one of the performances of the *Armageddon Concerto*, but we don't know what we're going to do with it yet. It would be good for the world to hear it, I think! Ha ha ha!"

tracks and the rest of the album is weak. We make songs so that we feel that the albums are complete. It's like a full meal. It should have something salty and something sweet and something exotic. It's that mixture that makes it work."

One of the keys to Enslaved's seemingly unstoppable rise and ongoing status as one of extreme metal's most critically lauded bands is that they have been admirably persistent and consistent in their work over the last two decades. While many of their Norwegian peers have struggled to amass any kind of substantial back catalogue, the Bergen band are only four studio albums behind Iron Maiden, and have barely drawn a recuperative breath between tours along the way. Celebrating their 20th anniversary in 2011, Enslaved are a magnificent advert for passion and commitment to a life spent making music, as Ivar Bjørnson cheerfully acknowledges.

"The main trick for us has been the joy of making music as a profession," he says, smiling. "You can make music and that gives you a great sense of satisfaction in your personal life and that satisfaction enables you to be creative and so the ball keeps rolling. Sometimes we make it difficult for ourselves, of course, because some types of listeners get into a particular direction that we're going in and then we change direction for the next album, but most of the fans are coming with us on their own musical evolution and that's a great thing."

It also seems to have been hugely beneficial to Enslaved that they have never allowed themselves to be pigeonholed. Despite their geographical origins and their undeniable association with the notorious Norwegian scene of the early 90s, Enslaved have never been hogtied by the black metal label, preferring to observe from the sidelines while ploughing a wholly individual furrow...

"At the end of this career, that's going to be remembered as one of the smartest things we did," he says. "In one sense, for us it was the natural thing to do, to not call ourselves black metal. We came from that scene and the definition of black metal within the scene was that if you were a Satanic or occult band then you were black metal, but that wasn't us at all. Whenever a foreign magazine wanted to talk to Norwegian bands, they always wanted the black metal bands with the corpsepaint and all that stuff, but we were patient and did our thing and everything turned around. A lot of those bands probably wish they could have changed direction now. Being a black metal band is such a big commitment. I think a lot of people maybe could've thought it through better! It was a very quick way to get attention at one point. Being on the outside means we can just sit and enjoy our beer and analyse it all instead! Ha ha ha!"

Given how insular and myopic certain factions within black metal tend to be with regard to bands that dare to stray away from the genre's accepted blueprint, Enslaved's total disregard for convention will certainly have lost them many hardcore purists along the way, but it is equally true that their last few albums have enabled them to make a connection with another, much larger audience of music fans for whom the notion of rule-breaking is a basic requirement. Just as Opeth have won over several generations of prog and art rock fans with their ceaseless risk-taking and self-proclaimed kinship with the mould-shatterers of the past, so Enslaved now seem poised to become the latest extreme metal band to cross over to that realm. In fact, *Axioma Ethica Odini* is really the culmination of a steady and insidious assimilation into the prog world that has seen a gradual change in the audiences that the Norwegians' have been performing to over the last few years.

"At some point, maybe around the year 2000 when we made the *Mardraum* album, we started to lose some of the last people that were standing there and hoping that we would go back and make an album like [1994's blackened Viking metal epic] *Frost* again. I give a lot of those people credit for having such stamina and waiting around for so long, hoping that we would stop this horrible flirtation with art rock and prog, but they realised that it wasn't going to happen so they went away. And then when we toured with Opeth in the States, it really proved a point. Every night we'd have a lot of people that were into both bands, but the eye-opener was the amount of people who came over to us and said that they had no idea that this was how Enslaved sounded. They'd imagined the necro black metal sound from the 90s and raspy voices and stuff about Satan, and they were shocked to hear the organ and the harmonies and the prog rock references. We don't want to forget our past, but now there is a possibility of integration, mixing that extreme past with the more experimental future of the band."

Nonetheless, despite their increasingly strong relationship with fans from outside the extreme metal world, Ivar is keen to state that he and his bandmates remain diehard metalheads at heart. For all its bravery and invention, *Axioma Ethica Odini* is a metal record through and through, and that's one element in Enslaved's sound that is not up for negotiation.

"We really do still feel a kinship with that world," says the guitarist. "You don't have to enjoy either beer or nice, sophisticated wine. You can have both. It's not about one or the other. It's about King Crimson *and* Motörhead. We feel as close as we've ever been to the metal scene, because we travel around to festivals and do tours with other metal bands and stuff like that, but musically we do sometimes feel that there's a lack of new music with the unearthly atmosphere that I now find quite frequently in prog rock. You always need Motörhead, of course. But it shouldn't be forgotten that someone needs to run around on the edges to find something new too."

***AXIOMA ETHICA ODINI* IS OUT ON SEPTEMBER 27 VIA INDIE RECORDINGS. WWW.ENSLAVED.NO**

More at ebook-free-download.net or magazinesdownload.com

...and hell followed with him unto the four corners of the world!

DIOCLETIAN 'War Of All Against All' CD
- The epitome of sonic torment! Not since the likes of Blasphemy, Beherit & Conqueror has something as aurally violent, brutal, sinister and ferocious been heard! 10 tracks from the new monarchs of total war & total death!

BLOOD REVOLT 'Indoctrine' CD
- A maniacal descent into a world of terror, torment and action told from the perspective of a man on edge. Combining brutal Metal with an impassioned clear vocal. Feat. Nemtheanga (Primordial) & J Read/Vermin (Revenge/AOA)!

invictus

Heathen Resistance
Era Vulgaris

Invictus Mail Order: www.invictusproductions.net/shop
Hundreds of titles! Cheap prices!
label@invictusproductions.net/www.invictusproductions.net
www.myspace.com/invictusproductionsmusic

UNDERGROUND MOVEMENT

FILTH & BRUTALITY

Only Fumes & Corpses "Who Really Cares, What Really Lasts"
Digipack CD / Limited 12" Vinyl - UNMOV026

12 songs of honest, passionate & trend defying hardcore which maintains the elements of previous work but also delving into d-beat and dub

http://www.myspace.com/onlyfumesandcorpses

Hexxed "The Synapse Collision"
Ltd Digipack CD (Artwork by Glyn Scrawled) - UNMOV021

"The Synapse Collision is a slick melting pot of Technical Death Violence and Progressive compositions" Terrorizer Mag

http://www.myspace.com/hexxedmusic

Resistant Culture "All One Struggle"
12" Clear Vinyl w/Gatefold Sleeve - UNMOV023

Tribal Grindcore from California - urgent lyrics, anthemic rebellious punk spirit, dark menacing grind and metal brutality will empower your struggle to survive!!!

http://www.myspace.com/resistantculture

COMING SOON
Guided Cradle "Guided Cradle / You Will Not Survive"
CD - UNMOV025

Both albums in one pack from this now legendary Czech/USA Crust/D-Beat mob!

http://www.myspace.com/guidedcradle

All Underground Movement Releases Are Only Available From The Online Webstore: CD's €7.80 / Vinyl €9.80 (+p&p)

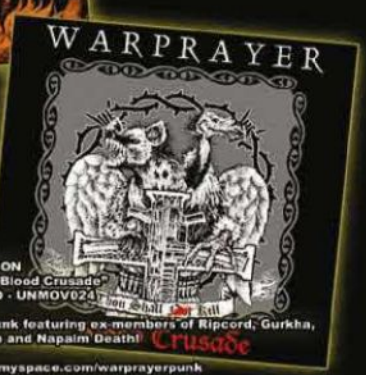
Wound Upon Wound "Grievance"
MCD - UNMOV022

Killer Down-Tempo Black Metal that has been dragged through the sewers of Doom

http://www.myspace.com/wounduponwound08

Coming Soon:
Wolfbeast Destroyer "Toast The Disgrace" 7"
(Brutal Hardcore/Punk From The UK - For Fans Of Motorhead, Discharge & Wolfbrigade)

You Have Been Warned!!!



COMING SOON
Warprayer "Blood Crusade"
10 Track CD - UNMOV024

UK Crust/Punk featuring ex-members of Ripcord, Gurkha, Bulletridden and Napalm Death!

http://www.myspace.com/warprayerpunk

www.underground-movement.net
info@underground-movement.net

Unearthly Trance (left to right): Jay Newman, Ryan Lipynsky, Darren Verni

ENDTIMES TRANSMISSIONS

More at ebook-free-download.net or magazinesdownload.com

UNEARTHLY TRANCE have marked out a decade of caustic, doom-laden journeys into the occult by returning to the nerve-wracking, funeral pace of yore. It's an imperative, they say, when the world is standing on the brink.

Words: Jonathan Selzer.

Those who harken to the call of doom have a number of set paths to trudge upon, be it the 'true', musty retro textures of Reverend Bizarre and The Gates Of Slumber, the weed-fugged visions of Sleep and Electric Wizard, the gothic, death-doom initiated by My Dying Bride, Anathema and Paradise Lost or the frequency modulations of drone wizards such as Sunn O))) and early Earth. All of which makes New York's Unearthly Trance something of an anomaly, and a disconcerting experience for anyone who wants clear guidance in their hour of despair. A wracked journey into the darkest, urban recesses and beyond, the three-piece's brooding transmissions and bristling imprecations emerged from the same, forsaken pit of sulphuric sludge that give birth to Khanate. But, over the course of 10 years and now five albums, their labyrinthine trajectory has proved impervious to generic ground rules, morphing from the funeral pace of their 2003 debut, *Season Of Seance, Science Of Silence* to the more charged, blackened diatribes of 2008's *Electrocution* as it's marked out a singular force of will that's evaded any attempts to pigeonhole them. With their latest, succinctly titled album, *V*, the harrowing dirges of yore have re-emerged, only now more resonant, more steeped in arcane, gut-wrenching atmospheres than ever before. If Unearthly Trance have returned to their more doom-laden roots, it's via a left-hand path that's taken them deep into the heart of a nightmarish, psychic forbidden zone.

"Overall, as a band we've dealt with the doom term in a love/hate way," says frontman Ryan Lipynsky in his eternally unperturbed drawl, "where originally people were going, 'Oh, you guys are so slow, you're a doom band,' and that's just what we wanted to be on that first album. And then from there, we were like, 'You know what? Let's do as much as we can do to confuse people and not have an album of all slow songs. Let's mix it up, because I think there's a lot more in the mix than just doom. And then over the years, people have gone, 'OK, they're not a doom band', and they've described it as black metal mixed with sludge and doom, and now we're thinking, 'Let's *do* a doomier album.'"

But as Ryan is keen to point out, it's not just the form that's the defining factor of *V*, it's the range of forces that the band are now able to mediate, aided by the two months Unearthly Trance managed to spend in the studio this time around, as opposed to the constraints of the single week any of their previous albums were recorded in.

"It was a totally different process," he explains, "which I think helped us, just as far as discovering more about recording ourselves, and trying to bridge the gap between live and the recorded sounds. Some people think the past two records were a bit too clean and polished – not that we feel that way, but we feel like this is pretty accurate to how we sound. But that wasn't about being a 'doom' band again. For us, the ideology and the connections to the occult and the primal connection to our band is what's important to us."

So what does the occult signify for him?

"We've been searching. The occult is hidden knowledge, different areas of different topics. Everywhere there is hidden knowledge. I think very loosely, that's all you need to know, because we're not just influenced by Aleister Crowley or Chaos Magic or different things that we hint at, which is travelling and picking up things as you go. We always have this tendency to do what's not expected, which to me is travelling a less-travelled path. It's not just challenging yourself, it's all about the process that's important to us. What you learn along the way and what we depict in our songs as well as the observations of what's around us is what affects us ultimately and how we make our decisions."

For Unearthly Trance, the occult isn't some rarefied other realm, it's embedded into the very real environment around them, a notion that took on particular significance for their *Electrocution* album. In part inspired by 9/11, it found them both riding out the horror of its aftermath, and delving into all the portents that lay on the peripheries.

"That really affected it," Ryan recalls, "the brooding uncertainty of the experience. I was walking past it every day on my way to my job, and any time I drive to go rehearse in Manhattan I drive right past Ground Zero. It's there, it's in your face, and I definitely researched a lot since the day after. I was looking for more info over years and years. I'm very hesitant to say much on this besides the fact that what you've been told doesn't add up. And when anything's been forbidden from looking into, that always raises a red flag. From that very day, it just struck me as odd. It rattles you, and for a long time I was obsessed about it. But I've kind of come to terms with what it is and what it was. Now life is what it is and there's no changing what happened, but I can't help but be totally disturbed by it to this day."

Just as Ryan has entered a new phase of acceptance tempered by still-lingering anxiety, so has the musical and mental approach followed suit on *V*.

"On *Electrocution* I was obviously really angry," say Ryan, "and on this one it's more like accepting that and preparing for what's coming next, in a spiritual way. It's more like words to prepare for the next level. It's very much tapped into the whole ethos of the band, where *Electrocution* was a bunch of different ideas and this album, as it goes on, you feel like it degenerates. Lyrically, it starts off on an earthly level and then you see where it goes from present day to prophecy, or just looking into the future. I do think there is some sort of planetary change in motion, just by the way people are behaving in the world. I'm very suspicious, and I think we're entering the next phase of society having conflict. There's something approaching. There's something brewing."

"I DO THINK THERE IS SOME SORT OF PLANETARY CHANGE IN MOTION. THERE'S SOMETHING BREWING"

RYAN LIPYNSKY

For all the horror and unspecified dread impregnated into *V*, as it's marker-point title and Ryan's explanatory claim that "it's really just about attempting to make a classic, something just simple and basic" suggests, these times of unease aren't about giving into panic, they're an inducement to rediscover your core values, as inoculation against the winds raging at your windows.

"Ultimately if you obsess about every little thing," Ryan surmises, "it will ultimately bring you down. You spend your life basically chasing things that you'll never get satisfaction from. I'm a vegetarian and I was into animal rights when I was younger, but then you realise you're never going to win that battle, but I do it for myself. I moved on from thinking that there's any way you can fight that, because it's a waste of time. But I'll live my life the way I feel it ought to be lived. To think that you're going to change the world or anything like that is simply foolish. It's trying to experience life in a more metaphysical way, I guess, and not allowing everything to ruin what you have. You have to build up what you have. The more you build up the interior, the less the exterior can ruin you."

***V* IS OUT NOW VIA RELAPSE RECORDS**
WWW.UNEARTHLYTRANCE.COM

Subterranea ALBUMS

Enslaved: forest grumps

ENSLAVED

AXIOMA ETHICA OUDINI
INDIE RECORDINGS
Norwegian wayfarers surge forth

MUCH as many Isis fans overlooked the band's post-*Oceanic* albums, no matter how far-reaching those albums were, so it's been perilously possible to take Enslaved for granted ever since their landmark *Isa* opus dropped from the more upmarket end of Valhalla six turns of the sun ago. But bands with such panoramic visions wouldn't be able to maintain or enrich them if they were to reinvent themselves as radically as some would wish with every release, and three albums on from *Isa*, Enslaved's bristling wanderlust has taken them to a state of abundantly hued, expectant splendour that could only spring from those pledged to uphold a continuity of purpose.

Where 2006's *Ruun* further gilded the choppy rhythms and spectacular crescendos of *Isa*, so *Axioma Ethica Odini* is the flipside to its predecessor: a stirring, full-blooded seizing of the dawn to the journey through dusk that was the more languid *Vertebrae*. Each destiny-driven track still offers itself to the overall flow of the whole, but *Axioma...* is heavier, more focused, more prismatic in its ability to stay its course whilst dilating your mind's eye until its flooded with overwhelming sensation.

Opener *Ethica Oudini* is the most exuberant the Norwegians have ever sounded, its intro of creaking hulls giving way to billowing, sky-scraping riffs as Grutle's gnashing, wind-lashed vocals set off charges that detonate gleefully across the speakers, and there's an irrepressible sense of hopefulness that storms out as it charts the album's wistful yet breathless air of anticipation. Enslaved's sights are always set just beyond the horizon's edge, their swelling minor chords trading immediacy for an expectant, open-ended thrall. *Raidho*'s massive, throbbing central groove plays tag with swelling, richly romantic strings and crest-riding riffs, and it's the one track where Ice Dale's mercurial leads of yore are given free rein, now surrendering to the wave-ploughing momentum of *Singular* and the doom-tinged *Giants* that nevertheless bears down on its destination with monstrous force. Herbrand Larsen's clean vocals have also taken on added scope on *Axiom...*, his near-liturgical chants playing the spectral guide to Grutle's full-bodied growls, taking on a pastoral, folk-tinged hue as it both enflames and soothes *Night's Sight*'s colossal, storm-ravaged surge. Never has a band's moniker been such a misnomer. Both boundlessly alluring and all-consuming in its urgency, *Axiom Ethica Odini* not only navigates between its far shores with immeasurable abandon, it's set to become one of extreme metal's brightest guiding lights. [9]

JONATHAN SELZER

ONE OF EXTREME METAL'S BRIGHTEST GUIDING LIGHTS

INFLUENCED BY
KING CRIMSON, PINK FLOYD, ISIS

ALSO TRY

ISIS
In The Absence Of Truth
IPECAC, 2006

BORKNAGAR
Universal
INDIE RECORDINGS, 2010

TRINACRIA
Travel Now Journey Indefintely
INDIE RECORDINGS, 2008

More at ebook-free-download.net or magazinesdownload.com

ABRAMAKABRA

THE IMAGINARIUM
ASTROMASTER
Go left until your brain melts

THIS really is an odd little bugger of an album. Abramakabra (thanks for the ball-ache name, fellas) are ostensibly stoner-doom, but if you partook of the wacky baccy whilst listening to this record you'd probably prolapse in fear. The big-ass stoner riffs are there, but they are hidden amongst creepy atmospherics and off-kilter noises. It's like Josh Homme hooked up with the Residents and watched loads of Dario Argento films. *The Imaginarium* is borderline impenetrable, rough on the ears and just plain bloody weird. It's an engaging bit of weirdness, though, and if you're after something left of centre (to the point that it's flown out to Jupiter) Ababr... Abrumba... this band should fit the bill nicely. **[7]**
DANIEL CAIRNS

ÅRABROT

REVENGE
FYSISK FORMAT
A hateful Norse assault

NAMED after the their local garbage disposal company, Norway's Årabrot are a similar mass of festering filth. Over the past nine years, they've proven that the elevator doesn't always go to the top, but *Revenge* sees Vidar Evensen and Kjetil Nernes continuing to get rawer and more wretched. *The Most Sophisticated Form Of Revenge* smooths out the Melvins' drum dynamics and smothers and covers it with an Unsane-like slime while *The Dolorous Years* weighs down musicality with a layer of chaos akin to early Einstürzende Neubauten and the oppressive feel of a rickety blast furnace. This is all before the cathartic red rage of *Murder* enhances the overall fury of this band's hateful kinetic motion. **[7]**
CONNIE GORDON

ASTROHENGE

ASTROHENGE
EYES OF SOUND
Hitting a post-metal pinnacle

OUTSTRIPPING recent offerings by the likes of Pelican and Isis, these East London instrumentalists show how good post-metal can be when the clichés aren't adhered to. Their sound proficiently moves through doom, mad technical death metal with Tuvan throat singing, steam-rollering riffonauts with harp glissandos and blackened death metal. Like any good band they're hard to pin down but if they're trying to hide their light beneath the bushel of their cartoonish artwork (think art student with felt tips on magic mushrooms) we're not fooled. Throw into the mix a speaker cone shredding 'cover' of Mussorgsky's *Night On Bald Mountain* and you've got one of the best psychedelic albums of the year. **[8]**
JOHN DORAN

AGRYPNIE

16[485]
SUPREME CHAOS
German BM dressed to depress

PART of a generation of bands who feel it's acceptable to create black metal while wearing street clothes, this German act have been quietly making a name for themselves, 2008's *Exit* in particular proving a memorable listen. Earnest, epic and often bleakly monochromatic, *16[485]* is a dense and slow-growing record that rewards through repeated plays. Progressive while being coldly and precisely executed – a trait of German BM – the 10 lengthy tracks over 73 minutes nonetheless harbour emotive leads and a general sense of melancholy throughout. Some may find this a little dry at times but the careful construction of the material makes this an acquired taste worth trying. **[7]**
DAYAL PATTERSON

ASPHYX

LIVE DEATH DOOM
CENTURY MEDIA
Dutch destroyers hit history trail

LONG overdue some recognition, Asphyx have stuck to their guns throughout their career, steadily churning out disgustingly heavy and primitive death metal albums that owe as much to the slow-motion crush of doom as they do to faster, more furious fare. *Live Death Doom* combines a full-length live show, recorded in Essen, Germany, in 2009, with an hour-long documentary that ranges from the naïve extremity of their late 80s origins to the murderous attack of last year's *Death... The Brutal Way* come-back album. For fans, this could hardly be more generous or comprehensive, with nearly four hours of material on the DVD and almost two hours of live audio on the CD. Asphyx fucking slay, and here's the evidence. **[8]**
DOM LAWSON

THE AUSTERITY PROGRAM

BACKSLIDERS AND APOSTATES WILL BURN
HYDRA HEAD
Starring The Rain Man

TO internet addicts, NY's The Austerity Program are probably more familiar as hilarious mockumentary makers. There's also the little matter of Thad Calabrese and Justin Foley's 12-year-old band and this, their latest release. As every TAP song has a numerical title, you never get a sense of it without taking it for an whirl. So, never would you guess that *Backsliders...* reads/sounds like the crazed suicide note from the mind of an autistic soothsayer with a Mensa-level IQ. Some of the lyrical lines are terrifying, yet entertaining, as well as the perfect backdrop to the band's Godflesh-gone-math-rock mechanised stomp. **[7]**
CONNIE GORDON

Unearthly Trance: arcane Hell!

UNEARTHLY TRANCE

V
RELAPSE
Rise of the sludge demons

THE harsh, chaotic and remorselessly intense nature of Unearthly Trance's take on the doom metal blueprint has ensured that it is always a surprise when the Brooklyn servants of the dark side creep ever closer to perfecting and defining their hostile din. With its spiralling slide guitar breaks and churning, mutant sludge riffs, *Solar Eye* is the strongest thing here, a menacing and malevolent epic that offers no hope, no light and a good, vicious kicking to anyone silly enough to obstruct its forward march toward voluntary oblivion. Elsewhere, the ominous Swans-like repetition of *Adversaries Mask 1* brings a new dynamic to frontman Ryan Lipynsky's uniquely bleak musical vision, as all traces of the blues are drained out like colour from an old photograph, leaving a despairing husk of pure and pointed heaviness for the faithful to hungrily devour. This is horribly dark and

A VITAL, HYPNOTIC AFFAIR REFLECTING THE HORRORS OF THE WORLD BACK AT US

three-piece reveal that they have held everything together sufficiently well to produce another studio album. Their fifth full-length, as you may infer from its succinct title, *V*, has a more primitive and brittle edge than its thunderous predecessor, 2008's *Electrocution*, with the sinister, snail's pace slither of the band's earlier records making a welcome return to the fore. The blackened crackle and noise rock rumble that have each added plenty of additional depth and power in the past are in evidence here again too, but this is no simple-minded amalgamation of scurrilous styles. Instead, songs like hateful opener *Unveiled* are delivered with bloody blinkers firmly in place, as these three uncompromising music that exists to reflect the horrors of the world back at us, but it's also a vital and hypnotic affair that seems to resonate on an arcane emotional level beyond our cynical, rational understanding. As ever, the only credible response is to surrender to the hellish flames and damn the consequences. **[8]**
DOM LAWSON

INFLUENCED BY
TODAY IS THE DAY, GRIEF, BURNING WITCH

ALSO TRY
CATHEDRAL
Endtyme
EARACHE, 2001
TODAY IS THE DAY
Temple Of The Morning Star
RELAPSE, 1997
BURZUM
Det Som Engang Var
CYMOPHANE, 1993

Melechesh: winds of change

MELECHESH

THE EPIGENESIS

NUCLEAR BLAST

Superb Sumerian sustenance

IT was difficult to see where Babylonian berserker Ashmedi would take Melechesh after 2007's peerless *Emissaries*. The Jerusalem-born thrasher had taken Nile-strength black metal and bolstered it with Middle Eastern rhythms and pentatonic scales. Perhaps wisely, for *The Epigenesis* the guitarist and his band have entered a phase of sublime refinement rather than wild experimentation. Importantly, these astounding recordings were made in Istanbul, the ancient meeting place of cultures, and this album represents an even more harmonious meld of Western metal and Eastern tradition. The breakdown on *Grand Gathas Of Baal Sin* is played on the lute-like baglama saz – an oasis in a churning sea of bludgeoning prowess – and on the title track an orchestra of traditional instruments bolsters the thunderous riff. **[9]**

JOHN DORAN

DOMINATION THROUGH IMPURITY

MASOCHIST

EPITOMITE PRODUCTIONS

Ex-Nile shredder gets up to speed

AS you might expect from a death metal duo that features former Nile/Divine Heresy guitarist Joe Payne, DTI are bloody fast, bloody heavy and tighter than a gnat's proverbials. You might also expect that the extreme speed has come at a cost, and that – as is often the case with technical DM – the truly killer riffs and often whole 'songs' are sacrificed in favour of sheer velocity. But you'd be wrong. In fact despite a rather limited pool of ideas, *Masochist* constantly veers between skull-kicking traditional brutality, brain-melting technicality and, just once on *The Cruel Hand Of Fate*, brooding and – dare it be said – 'prog-ish' acoustic lead instrumental passages. **[7]**

TOBY COOK

FUKPIG

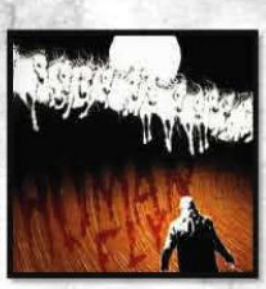
BELIEF IS THE DEATH OF INTELLIGENCE

FETO

Grind madness from the gutter

THE Birmingham black/grind collective that brought you Anaal Nathrakh and Mistress is a constantly morphing beast with nothing but destruction in its mind. Dredging up the caustic dementia of Fukpig – the recently returned three-piece grind act featuring three-fifths of Mistress – from its memory banks, it's now emitting the sound of a man learning to kick when he's down. Drunk's crust-ridden phlegmatic vocals rage amidst constant, Napalm-style knee-in-the-back grooves, occasional injections of imperious, Nathrakh-recalling strings and torrents of Tennants Super-clutching, abject hatred as the likes of *Britain's Got AIDS* all but leave trails of spittle in front of your speakers. **[7]**

JONATHAN SELZER



HUMAN FLY

DARKER LATER

BREW

Putting the amps into The Cramps

IT'S unsurprising that a band who name themselves after The Cramps' signature song should produce such a twisted, sleazy, noise. But opening track *This Is Where Your Parents Fucked* on these Leeds-based doom/post-hardcore types' third album confirms it. It has a riff that lies between Kyuss and Electric Wizard and sounds like it was played on a stack of Orange speakers the size of Bridgewater Place, while elsewhere they stick the boot into bonehead boot boys on *English And Proud And Stupid And Racist*. Their mathcore past pays dividends on the more experimental, 17-minute *Heavy Black Snow*, coming on like a duel between Årabrot and Om. *Darker Later* is a must for amplifier-worshippers everywhere. **[8]**

JOHN DORAN

THE BODY

ALL THE WATERS OF THE EARTH TURN TO BLOOD

AT A LOSS RECORDINGS

The far side of the doom

SMASHING sludge, doom and experimental noise together with samples that could be taken from a snuff movie, The Body's latest exercise in sonic rebellion has taken them down a terrifying yet thrilling alleyway for the weighty *...Turn To Blood*. Employing a rag-tag bunch of 32 musicians (including the Assembly Of Light choir), the Charles Manson/Jim Jones-influenced duo's cinematic soundscapes are ugly, night-marish affairs that are sure to put more noses out of joint than Floyd Mayweather after a night on the firewater. However, their ingenious juxtaposing of female gospel singers and stabbing strings with diabolically heavy low-end throbs make this album one of the most arresting works of the year. **[7]**

EDWIN McFEE

CAVUS

FESTER AND PUTREFY

LISTENABLE

Toxic Finnish black metal

ACCORDING to legend, Finnish black metallers Cavus produced *Fester And Putrefy* in an old, abandoned wooden house that was rendered uninhabitable 20 years ago due to an industrial accident that left the ground with high toxicity levels. And while the backstory may sound like it's from an old Marvel comic, there is a poison from their surroundings that seeps through the cracks of the record. Specialising in old-school black metal blood'n' thunder (no keyboards – just riff after crushing riff), the five-piece are at their best when going for the jugular and *Discovering Through Suffering, Death Rattle* and *The Eyeless Gaze* in particular are nasty, nihilistic numbers that are every bit as venomous as the area they were recorded in. **[7]**

EDWIN McFEE

ETHEREAL BLUE

ESSAYS IN RHYME ON PASSION AND ETHICS

CASKET

Prog black wankery comes unstuck

THIS month's honourable winners of the 'pretentious album title' award are Greece's Ethereal Blue, who blitz the competition with the frankly ludicrous *Essays In Rhyme On Passion And Ethics*. The music is equally as horribly overwrought, featuring six tracks over the course of a torturously long hour. There's the occasional glimmer of something more interesting bubbling underneath the blackened progressive wank, but Ethereal Blue kill any enthusiasm you may be gaining by ineptly crashing back in with more pointless, dreary sturm und drang. This may be to your taste if you're after something like Opeth without the hooks, invention or talent, but for everyone else it's nothing but ethereal poo. **[5]**

DANIEL CAIRNS

HAERESIARCHS OF DIS

DENUNTIATIS CINIS

MORIBUND

A solo voyage to the limits of BM

ESSENTIALLY a one-man BM project courtesy of Cernunnus, this second album sees the alleged woods-dwelling Californian attempt to set the genre rule-books on fire in an attempt to create something new. Purists may find the Pogues-ish punk folk of *Bemoan The Fallen* or the low-key, Spanish guitar-led *The Respite* a step too far, but the undiluted DM chug of *Intent The Proem* and the satisfying crunch of *Median Existere* should get them onside. Not everything works; the spoken word *Intent Concupiscence* and the dodgy female choir on *Nine Days They Fell* test the patience, but for the most part *Denuntiatis Cinis* rages with the best of them. **[7]**

EDWIN McFEE

IN LINGUA MORTUA

SALON DES REFUSÉS

TERMO

Extreme metal jazz club... nice!

BOASTING members of Shining and Keep Of Kalessin among others, In Lingua Mortua's second effort has a lot to live up to for those in the know. Thankfully, it's a fun listen. *Salon...* is a mish-mash of many styles, ranging from BM to stoner rock to jazz to... well, everything really. Buzzsaw guitars gallop hand in hand with shimmering mellotrons and skronking saxophones to create a unique experience that's equal parts horror film and jazz club. The highlight is eight-minute monster *Like The Ocean*, which sums up everything the band is about, with riffs that aren't a million miles from Gojira fighting for space with keyboards and grooving drums. Good stuff. **[8]**

DANIEL CAIRNS

STILL ON THE STEREO: ZOROASTER – *MATADOR* (E1 MUSIC): '*MATADOR* WILL WIPE THE FLOOR IN THE LIVE ARENA' [9/10]

Metal Hammer Magazine Free Download .net | magazinesdownload.com

BATTLEGOD PRODUCTIONS PROUDLY UNLEASHES

Australia's Thrash Metal Titan's DARK ORDER are BACK with their 3rd album titled 'COLD WAR OF THE CONDOR' bringing you the most aggressive Thrash Metal ever to come from Australia! Rated as the BEST Australian Thrash Metal band in various overseas magazines.
This is a concept album about the true violent and bloody history of the Pinochet Regime. In true latin American anti-fascist protest music in Thrash Metal
Special guest angonizing screams of pain by Gorgoroth-Baltak.

STILL AVAILABLE:
The Violence Continuum dual sided CD/DVD
www.myspace.com/darkorder

Storming from the USA Harkonin with their 4th release titled 'DETEST'. A great blend of Black / Thrash Metal / Death Metal more in the old style Black Metal. Featuring Special Guest vocals by: Gorgoroth/BALTAK.
A great progression from their previous album.

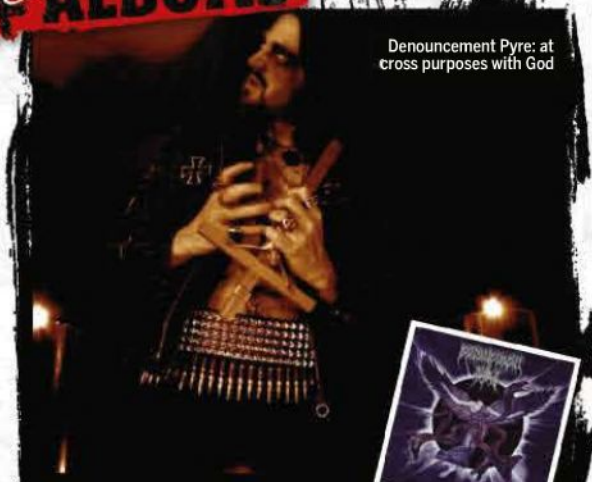
STILL AVAILABLE:
Ghanima - CD
www.myspace.com/harkonin

Distribution by:
twilight-Vertrieb
Germany
www.twilight-vertrieb.com

BATTLEGOD PRODUCTIONS
P.O. BOX 532
KINGSGROVE NSW
2208 AUSTRALIA
www.battlegod-productions.com
www.myspace.com/battlegodproductions

US Distribution:
THE END RECORDS
www.theomegaorder.com

UK Distribution:
www.plasmhead.com



Denouncement Pyre: at cross purposes with God

HOUSES OF PAIN

Subterranea gets down and dirty with Hell's Headbangers Records.

NOT content with merely being one the best underground distros around, Hell's Headbangers like to churn out a range of gloriously unpleasant black and death metal. **THE ROYAL ARCH BLASPHEME** sees Krieg/Twilight's N Imperial teaming up with Profanatica's J Gelso for their self-titled debut **[8]** as they mix Von-style guttural primitivism with the same sense of real occult mysticism that Morbid Angel had in the 80s. **PROFANATICA**'s *Disgusting Blasphemies Against God* **[7]** is just that: a potty-mouthed diatribe of filth and depravity set to the sort of punky black metal that Paul Ledney has specialised in for 20-plus years. It's not for those who want progression or innovation, just dirty, nasty hymns to Ol' Nick. **DRUNKEN BASTARDS**' *Horns Of The Wasted* **[6]** is a new-school take on old crossover thrash – think Venom meets Nuclear Assault – à la Toxic Holocaust, although perhaps not as convincing. All the elements are there but it's only on *Alcoholic Big Tits* that it really clicks. And no, we don't know what that is supposed to mean either. *World Cremation* **[8]** by **DENOUNCEMENT PYRE** is yet another top-notch blast of Aussie Rules metal. And like their football, the only rule for their blistering barrage of thrashing death for fans of Destroyer 666 and their ilk seems to be kill anything that moves. After a series of singles and tapes, their debut album delivers like Chopper Reid on a bad day. Columbian cult black metallers **INQUISITION** have had their debut full-length, *Into The Infernal Regions Of The Ancient Cult*, **[7]** remastered, and while it's still very necro it's also catchy, in a stripped-down, mid-period Darkthrone sort of way. The new artwork is very much an improvement on the original too. **PROSACTUS INFERI**'s *Pandemic Ulutaions Of Vesperic Palpitation* **[8]** features a host of fancy songtitles for two-minute blasts of metal that straddle the line between thrashy US black metal and early Morbid Angel worship. Consistently inventive and interesting, it never loses its grip on its barbarous intent.

ALASTAIR RIDDELL

INHUMAN HATE

TWILIGHT OF A LOST SOUL

EISENWALD

Grim, gothic-laden Germans

WITH a name like Inhuman Hate, you might expect something a bit harsher from these guys. Hailing from Germany with a slightly directionless brand of gothic doom-tinged black metal, the three-piece's third album is more 'Oh woe is me' than 'I hate you all'. The five tracks within appear devoid of titles but what we can tell you is that they're a disparate bunch that isn't always conducive to a coherent listening experience. Just when you think the band are working up a proper head of blackened steam, in come the gothic flourishes such as clean guitar, weepy solos, even some violin and clean vocals on part four. Inhuman Hate have certainly got their money's worth out of that thunderstorm sound effects CD, though. **[6]**

GREG MOFFITT

KINGDOM

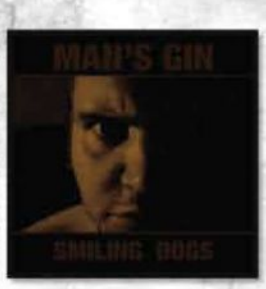
HEMELTRAAN

HYPERTENSION

A matter of life and death

ESSENTIALLY the ambient wing of phenomenal Flanders-based meta-sludgers Amenra, Kingdom have taken their mournful yet transformative travelogues to new realms of secluded wonder with their second mini-album. Recorded in between the passing away of vocalist Mathieu van de Kerckhove's father and the birth of bassist Colin van Eeckhout's son, *Hemeltraan*'s lush, hallowed drones, lamp-lit pilgrimages and eventual, reverberating grooves all sound as though they're passing through a sublime state of limbo that you only glimpse once your consciousness starts to slip away. At once doom-laden and in thrall to a reckoning yet to come, *Hemeltraan* is an agonising yet enthralling baptism that resonates without end. **[8]**

JONATHAN SELZER



MAN'S GIN

SMILING DOGS

PROFOUND LORE

Cobalt founder returns to his roots

BEFORE Erik Wunder formed the astonishingly bleak, blackened metal duo Cobalt, he traded under the name Man's Gin, playing a much more sedate form of Americana, unplugged rock and rugged folk. While waiting for his band's vocalist to return safely from another tour of duty in Baghdad, he has revived this, none-less-black metal project to occupy his time. Along with Josh Lozano on double bass and pianist Scott Edwards, he has produced a gripping semi-acoustic album. And while it must be stated clearly that this is not a metal album, Wunder's wonderful grip on this kind of thing will, occasionally but rightfully see him be compared to Kurt Cobain, a contemplative Eddie Vedder and Neil Young to boot. **[8]**

JOHN DORAN

INVASION

ORCHESTRATED KILL MANEUVER

ROTTING CORPSE

Old-school attack dogs

THERE'S something reassuring about discovering that this band boasts members called Phlegm, Warbastard and Nifelhenious. Formed in 1989, Invasion adhere firmly to the principles of old-school thrash and death right down to the abrasive production that amounts to a giant middle finger raised towards the precision and polish of much latter-day brutality. Lying between the explosive idiosyncrasy of early Morbid Angel and the tortoise-plod grind of Asphyx, these occult anti-hymns exhibit a heartfelt commitment to the underground cause. Fans of Hail Of Bullets, Bolt Thrower and Marduk will acknowledge that we can never have too many songs about how horrifying war can be. **[7]**

DOM LAWSON

LUSTRE

A GLIMPSE OF GLORY

DE TENEBRARUM PRINCIPIO

Sorrowful solo BM from Sweden

EVER since Burzum's Varg Vikernes found himself temporarily inconvenienced, there has been many a black metal 'band' featuring one man and a keyboard. This latest from Sweden's Lustre, aka Nachtzeit, is essentially three ambient pieces, although careful examination suggests there may be a riff or two buried beneath some of the suitably epic noises. Opening 'song' *This Mighty Sight* has lyrics attributed, but good luck finding the vocals. True, not much happens that you could bang your head to but that's not the point, it's supposed to be a journey. So if prison-era Burzum-style despondently epic, swooshing soundscapes are your thing then try lying down in a darkened room and let yourself drift off. **[6]**

ALASTAIR RIDDELL

META-STASIS

WHEN THE MIND DEPARTS THE FLESH

DEPRAVED

Maul man brings the new mental

AS a member of crazed London death-step rogues Ted Maul, Solomon J Lucifer Christ must be at ease with the burden of a loose screw or two. Thus it comes as no surprise that his other band operate on the fringes of musical sanity too, churning out a horribly dense, unforgiving strain of leftfield DM that brings to mind maverick brutes as The Monolith Deathcult and Arkhon Infaustus. There is also a laudable amount of steely groove within these controlled bursts of cracked violence, with numerous drops in tempo and pit-friendly breakdowns helping to make this slightly more accessible than its abstruse demeanour initially implies. An intriguing first attempt at obliteration. **[8]**

DOM LAWSON

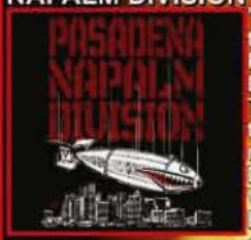
Metal Hammer Free Download.net or magazinesdownload.com

ABYSS RECORDS

www.officialabyssrecords.com

~2010 ARSENAL OF RELEASES~

PASADENA NAPALM DIVISION



"P.N.D.EP" the debut CD from PASADENA NAPALM DIVISION. Crossover Thrash Metal from the U.S. features members of D.R.I. DEAD HORSE & VERBAL ABUSE. Essential for old school fans
$7 + s/h

NOCTIS IMPERIUM

"NIHIL" CD EP Brutal Black / Death Metal from Venezuela featuring Nick Barker (CRADLE OF FILTH / DIMMU BORGIR) Must have for fans of BEHEMOTH, MAYHEM & MORBID ANGEL
$7 + s/h

TORTURE DIVISION

"EVIGHETENS DARAR" Second Trilogy CD featuring material from the Evighetens Darar demos I, II & III Brutal Death Metal from Sweden features members of THE PROJECT HATE, & VOMITORY Mixed & mastered by Dan Swano @ Unisound Studios
$10 + s/h

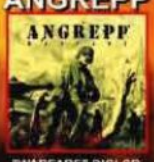
MAAX

"SIX PACK WITCHCRAFT DIGI CD EP 5 tracks of Old School Black / Thrash Metal. For fans of DARKTHRONE MOTORHEAD & CELTIC FROST
$7 + s/h

HUMANGLED

"FRACTAL" DIGI CD Technical Death Metal from Italy. For fans of CARCASS, DEATH & PESTILENCE
$10 + s/h

ANGREPP



"WARFARE" DIGI CD Black / Thrash Metal w/ Punk attitude from Sweden. Mixed & Mastered at Unisound Studios
$10 + s/h

WAN

"WOLVES OF THE NORTH" CD Grim, Unholy Black Metal from Sweden For fans of BATHORY VENOM & HELLHAMMER
$10 + s/h

CHAOSSWORN

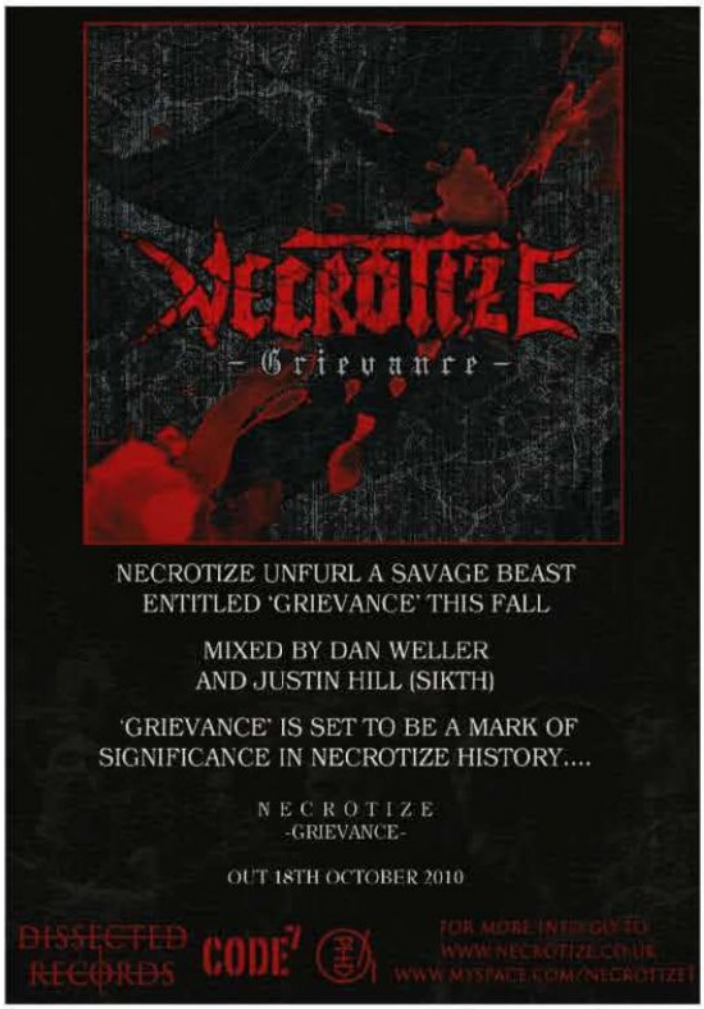
"CHALICE OF BLACK FLAMES" DIGI CD. Melodic Blackened Death Metal from Sweden. For fans of DISSECTION old OPETH & KATATONIA
$7 + s/h

Official Mail-Order for IBEX MOON RECORDS

Also Available Through

amazon.com music Rhapsody

Distributed By CARGO RECORDS



NOCTIS IMPERIUM

NIHIL
ABYSS
Death/thrash without the beef

WHILE it may feature some titanic tub thumping courtesy of Nick Barker, *Nihil* is a predictable and toothless beast that apes Obituary's death metal rattle and Slayer's frenetic fretting so much so that you'd be forgiven for thinking Kerry King might sue their arses for copyright infringement. Essentially a record raging against the supposed 'cattle culture' of modern society, the six-track slab of wax (plus two live cuts) is a generic, heads-down, no-nonsense thrasher that rarely breaks for a breather. When Noctis Imperium do take things down a notch on the brooding *Unus In Nihil*, the symphonic passages and slower pace shows that there's more to this band than just their apparent need to sound like early Sepultura. **[6]**

EDWIN McFEE

US CHRISTMAS

RUN THICK IN THE NIGHT
NEUROT
Cut your flesh and worship Santa

MOURNFUL heavy post-blues unit US Christmas are a rare gift. Based in the Appalachian mountains, the six-piece have produced a colossal work of introspective drones, psychedelic folk, barroom rock and grinding post-metal. *Run Thick In The Night* has a magisterial touch thanks to the recording skills of producer Sanford Parker (Pelican/Nachtmystium). An album that opens with the 13-minute long howling stoner psych of *In The Night*, deals with the dark spirituality to be found in nature and stretches past the 70-minute mark clearly isn't a radio-friendly unit-shifter but is intended for leisurely contemplation – preferably with a bong made from a WWII gas mask and a bowl of Crown Royal. **[8]**

JOHN DORAN

WHIRLING

THE FACELESS PHENOMENA SESSION
EISENWALD
Starcrossed avant-BM

WHIRLING, a gothic, atmospheric Swedish BM band fronted by Bergraven's Pär Gustafsson, only record when certain conditions prevail. The planets have to be aligned in the shape of an upside-down cross and a lamb must have given birth to a three-headed owl, which is why it took them five years to make this CD. The band claim to be avant-garde, and this is occasionally true. The creepy *Prelude (Intro)* borrows from David Lynch and overlays two mismatched, haunting piano tracks finding horror in the dissonance. Elsewhere they are hypnotic, effectively simplistic and serene on *Globe In Sway* and *Night After Night*, looking back to imperial Sisters Of Mercy, Mercyful Fate and Xasthur. **[7]**

JOHN DORAN

SERPENTINA SATELITE

MECANICA CELESTE
ROCKET RECORDINGS
A Peruvian-brewed cosmic trip

FIRE up the lava lamps and knock back some ayahuasca – the hour of Peruvian space rock is upon us. Drawing on four decades and more of cosmically-inclined rock, the band's third album weaves together guitar-based psych of almost every stripe to form a well-versed sonic tapestry. The half-dozen mostly instrumental workouts flow organically across spiralling, interstellar jams and dreamy, Technicolor washes transmitting fleeting ghostly voices. Some native ceremonial chanting adds interest to what are otherwise fairly by-the-book galactic grooves as perfected by the 70s Krautrock wizards and Hawkwind in early unstructured freak-out mode. **[7]**

GREG MOFFITT

VARIOUS ARTISTS

THIS COMP KILLS FASCISTS VOLUME 2
RELAPSE
Select noise cuts for your ingestion

PACKING in 74 songs in no less than 88.5 minutes, *This Comp... Vol 2* certainly represents value for money. Compiled and produced by Scott Hull of Pig Destroyer and Agoraphobic Nosebleed, it serves as an excellent introduction to many grind/noise/hardcore/punk bands that you might not have examined previously, including such names as Lack Of Interest, Hummingbird Of Death, Drugs Of Faith, Extortion, Voetsek, Strong Intention and Three Faces Of Eve. The bulky booklet is another bonus with each band contributing a page of artwork, lyrics or photos. Essentially a great starting point for those looking to discover new bands, this also serves a punishing listen in its own right. **[8]**

DAYAL PATTERSON

WITCHBURNER

DEMONS
EVIL SPELL
Filth-ridden, party-killing thrash

WHILE forming a thrash band has proven the simplest, least controversial way to get onto the metal rung, the one band to dig into the genre's darkest corners is also the most overlooked. Germany's Witchburner have been plying their trade since the first wave of thrash's early 90s twilight years, like a mangy dog trying to drag its dying master from the wreckage, and play torrential, Sodom-blackened thrash like it went out of fashion aeons ago. Still unpalatable to the hi-topped hipsters largely thanks to the slavering, bestial vocals, and a rudimentary, unwavering line of attack, *Demons* hasn't lost any of its rusty, pungently poisonous zest in its sharpened production as it sets about fouling any keg party in its vicinity. **[7]**

JONATHAN SELZER

Masks of death: Mayhem's Dead and Euronymous

TALES FROM THE CRYPT

***Subterranea* waxes lyrical to the latest extreme vinyl reissues.**

IN an age of mp3s, nothing warms our hearts more than to receive a helping of black – or in this case black and red – gold, in the shape of a case of Peaceville-pressed vinyl. And where better to start than with **AUTOPSY**'s *Mental Funeral* **[10]** album, a gem of a release that stands as arguable contender for The Finest Death Metal Album Ever. Originally released in 1991, this morbid, doomy effort is a far cry from the soulless, digitally enhanced efforts so common today, instead being as organic and full of life as one of Romero's zombies and twice as repugnant. Any complaints? Well the cover is a bit darker than it should be but the tasty red vinyl makes up for that. While its predecessor, *Ablaze In The Northern Sky*, introduced the world to Norwegian BM, **DARKTHRONE**'s *Under A Funeral Moon* **[9]**, released in 1993, was the first album to completely depart from the death metal of the band's early days and its icy and gloriously primitive assault remains timeless. Undoubtedly black metal's most (in)famous live album, **MAYHEM**'s *Live in Liepzig* **[9]** is as indispensable as ever. Released some time after his suicide, this rough and ready recording remains the only place to hear late vocalist Dead tear through classic cuts such as *Funeral Fog* and *Deathcrush*, and that alone makes it a vital milestone. Another stone cold classic comes in the form of **PENTAGRAM**'s 1985 debut album *Relentless* **[9]**. It was aptly named, coming a decade into the band's existence, and marked the first of three bona fide doom classics by the band. As lo-fi as the other records mentioned above, it's a somewhat bare bones affair in terms of sound, but the songs – led by the unmistakeable vocals of Bobby Liebling – still rock. Another indispensable doom debut is 1986's *Epicus Doomicus Metallicus* **[9]** by **CANDLEMASS**, which put the Swedes on the map with a gloriously epic effort, that's as atmospheric as it is rousing. As with the other albums reveiewed here, Peaceville Records have done a fine job with 180g vinyl, weighty gatefold sleeves and inserts, limited to 2,000 copies a piece.

DAYAL PATTERSON

REVIEWED NEXT MONTH: ATHEIST/BLACK ANVIL/EASTERN FRONT/HAIL OF BULLETS/THE SECRET/SHINING/THE WRETCHED END

Metal Hammer Magazine Archive - Metal Hammer Magazine Archive - Metal Hammer Magazine Archive -

LISTENABLE RECORDS

LISTENABLE.NET | MYSPACE.COM/LISTENABLE | SHOP.LISTENABLE.NET

JOIN US AT FACEBOOK.COM/LISTENABLERECS

THE RED SHORE - THE AVARICE OF MAN
Monstruous new album from the Aussie stars , Death metal in its chunkiest form !

CAVUS - FESTER AND PUTREFY
Raw black metal from Finland for fans of early BATHORY, WATAIN, CELTIC FROST.
Ltd Edition Digipack

SVART CROWN - WITNESSING THE FALL
Genuine evil Death for fans of IMMOLATION, SADISTIC INTENT, MORBID ANGEL

DARKANE - LAYERS OF LIVE
Special DVD edition with limited live CD bonus . Main show filmed during the "Layers of Lies" tour in Sweden + 90 minutes of bonus material shot all over the world!

NOX - BLOOD, BONES AND RITUAL DEATH
New mini album featuring EXCLUSIVE material in ltd edition digipack and limited 10 inch Vinyl! Death Metal has never sounded that EVIL

IMMOLATION - UNHOLY CULT
Limited edition picture disc with exclusive printed cover art of the death metal classic. On tour this Winter with Napalm Death !

THE EYES OF A TRAITOR on tour 2010

NEW ALBUM 'Breathless' OUT NOW

October
18th Birmingham, Eddies Rock Club
19th Derby, The Old Bell Hotel
20th Reading, The Face Bar
21st London, Underworld

November
8th Reading, Facebar
9th Norwich, Marquee
10th Colchester, Twist
11th Bournemouth, Ibar
12th Milton Keynes, Craufurd
13th Leeds, Well
14th Middlesborough, Westgarth Club
15th Grimsby, Matrix
16th Wrexham, Central Station
17th Bristol, Croft
18th Leicester, Sumo

VISIT OUR STORE : SHOP.LISTENABLE.NET

STUNNING BRAND NEW ALBUM FROM AMERICAN BLACK METAL SCENE LEADERS

The release of 'In the Absence of Light', the second full-length album from US black metallers Abigail Williams, sees the band going into more traditional territory.

For Fans of Absu and Dimmu Borgir

CANDLE238CD - OUT 27/09/2010

o c t o b e r t i d e

a thin shell

"A Thin Shell" delivers what fans have anxiously awaited from this treasured band. Seven doom-laden and emotive songs that officially closes the band's self-imposed decade-long hiatus. Ex-Katatonia.

CANDLE318CD • OUT 11/10/2010

THE STUNNING NEW BAND FEATURING FEAR FACTORY FRONTMAN BURTON C BELL.

As well as featuring members from Strapping Young Lad, Zimmers Hole, Econoline Crush & ShoCore. For fans of Fear Factory ,Ghost Brigade, Strapping Young Lad and NiN. Also, catch the band on tour in the UK in October.

CANDLE320CD • OUT 27/09/2010

On tour in October with special guests October File

02-10-10	CARDIFF MILLENIUM HALL
03-10-10	WOLVERHAMPTON NEW CIVIC
04-10-10	NOTTINGHAM ROCK CITY
05-10-10	MANCHESTER ACADEMY 3
07-10-10	GLASGOW CATHOUSE
08-10-10	SHEFFIELD CORPORATION
09-10-10	BRISTOL THEKLA
10-10-10	LONDON UNDERWORLD
11-10-10	READING SUB 89

candlelight

CANDLELIGHT RECORDS: BUSPACE STUDIOS, UNIT 207, CONLAN STREET, LONDON W10 5AP
CANDLELIGHTRECORDS.CO.UK | MYSPACE.COM/CANDLELIGHTRECORDS
CANDLELIGHT RECORDS USA: PO BOX 324 SCHWENKSVILLE PA 19473 USA
CANDLELIGHTRECORDSUSA.COM | MYSPACE.COM/CANDLELIGHTRECORDSUSA

peta2 FREE FOR ALL
CANDLELIGHT RECORDS SUPPORTS PETA WWW.PETA2.CO.UK

FOR 1000's OF CD's, DVD's, VINYL, MERCHANDISE & MORE ORDER FROM THE PLASTIC HEAD ONLINE STORE
WWW.PLASTICHEAD.COM

Dinner is served, nom nom

NUCLEUS FILMS

Gavin Baddeley gets the short, sharp shock treatment, as he enters the world of the video nasty trailer.

Words: Gavin Baddeley.

In the 80s, certain low-budget horror movies became known as 'video nasties', credited with an almost supernatural power to pollute the minds of the nation's youth and inspire criminality once committed to videotape. Hysterical newspapers insisted that the cheap, onscreen brutality of films like *The Werewolf And The Yeti* and *Gestapo's Last Orgy* threatened to unleash a wave of rape and pillage onto Britain's streets. Under the Video Recordings Act of 1984, owning or trading in such taboo titles became akin to possessing or dealing in forbidden drugs, effectively criminalising a generation of dedicated horror fans. Nucleus Films, a UK DVD label specialising in collectable, retro exploitation and horror cinema, aims to recreate the hysteria of those heady days with the release of *Video Nasties: The Definitive Guide*. A lavish, three-DVD box set, it features not only the demented trailers for all of the 39 notorious banned titles, plus trailers for the 33 films that entered legal limbo in the era, but also numerous extras, including a new feature documentary, investigating the sordid saga of the video nasties.

"We interviewed Graham Bright, [the retired MP who led the legal campaign against the films] and he's still of the opinion that a lot of these movies are actual snuff films featuring real murders!" says Marc Morris, veteran exploitation movie archivist and co-director at Nucleus. "You'd have thought he might have done a little research or consulted a few experts before he started lobbying for legislation."

"Ironically, in the case of the nasties, most of these films would have faded into justified obscurity if they hadn't been banned," adds Marc, "but banning them gave all of the nasties this kind of legendary status, regardless of how crap a lot of them were!"

Whilst some of the titles – like *Zombie Flesh Eaters* or *Cannibal Holocaust* – are still revered by gore aficionados, the Nucleus box set highlights the absurdity of the media panic. "Most of the films on the banned list are total rubbish – with at least 60 per cent of them, the trailer's really all you need to see of the film – so compiling them this way made perfect sense," says Jake West, Marc's partner at Nucleus, and a burgeoning cult horror director in his own right.

Nucleus's hit *Grindhouse Trailer Classics* DVDs follow a similar philosophy – that many of the greatest horror and exploitation classics of the golden age of grindhouse in the 60s and 70s are best viewed in the bite-sized chunks of the over-heated promo trailers. The result is an epic celebration of wonderfully weird and wrong cinema – rapid-fire cavalcades of retro sleaze, bikers, kung fu, gore and smut in small overripe packages.

"It would be showing at a party or something and people would come up to us and ask where on earth we found all these trailers for made-up films!" laughs Marc. "They just couldn't believe any of these crazy movies actually existed! People just stood there transfixed, not talking or dancing, open-mouthed at the utter madness of it all!"

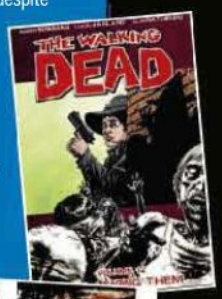
FIND OUT MORE

Nucleus Films are available from all of the regular DVD retail outlets, or direct from source at www.nucleusfilms.com. In addition to the *Grindhouse Trailer Classics* DVDs and *Video Nasties* box set, Nucleus have also released a selection of wild and whacked-out movies from the vaults, such as the atmospheric 70s cult chiller *Ghost Story*, *Gwendoline* (a supremely camp and kinky S&M spin on *Indiana Jones*), and the disarmingly dumb Brit-horror comedy *Bloodbath In The House Of Death*, a trio of strange and sleazy Spanish thrillers, and a brace of movies celebrating Bettie Page.

HOT SHIT

James Hoare delves into the comic world's darkest depths.

With the trailer for the *AMC* TV series doubling the amount of fan-boners at Comic Con (despite implausibly featuring the smug one from Channel 4's *Teachers*), *The Walking Dead Volume 12: Life Among Them* **[7]** is your absolute last chance to get on the monochrome zombie-filled high drama before you start seeing people reading it on the train. It's been a long time since Todd McFarlane was relevant, *Spawn* capturing the zeitgeist round about the same time Dino Cazares could still fit into normal trousers. Now Robert 'The Walking Dead' Kirkman is shitting solid gold like a Midas diuretic, having been made a partner in McFarlane's company and provided all its recent hits, this awkward mashing of their polar opposite styles feels like an embarrassing dealbreaker. *Haunt Volume 2* **[5]** sees them hit a more naturalistic stride, but the basic concept – dead super-spy grants his tortured priest brother with otherworldly ectoplasm superpowers – feels like a Todd McFarlane parody. Crank up the Viking metal (raiding) party mix for *Northlanders Vol 4: The Plague Widow* (Vertigo) **[8]**, another visceral gem from the Dark Ages which brings the smell of blood and woodsmoke into your reading chair with this dose of barbarous betrayal in a snow-locked, plague-ridden Norse encampment. Thanks to the canonisation of Neil Gaiman and the enduring popularity of *Sandman*, mythological characters walking the modern world is as big a cliché as unconvincingly disguised civilian identities, and *God Complex* **[3]** is an oppressively mediocre example. Even if you thought the sci-fi shooty-shooty-bang-bang game was the best thing to happen to your thumb and index finger since the that long summer with your sensei picking flies from the air with chopsticks, *Gears Of War: Vol 1* (Titan) is Kryptonite for even the most delusional fanboy – an absolute by-the-numbers turkey dross fest.



More at ebook-free-download.net or magazinesdownload.com

OUT NOW ON **FYSISK FORMAT**

BLOOD COMMAND - GHOSTCLOCKS CD

ÅRABROT - REVENGE CD/LP

KOLLWITZ - LIKE IRON I RUST CD/LPx2

ALSO AVAILABLE:

OKKULTOKRATI - NO LIGHT FOR MASS
HAUST - POWERS OF HORROR
POW POW - LAST DAYS ON EARTH
SISTE DAGERS HELVETE - HELE HELVETE

WWW.FYSISKFORMAT.NO

FYSISK FORMAT | CARGO RECORDS

WHEN YOU NEED METAL... GO TO HELL!!!

HELLS HEADBANGERS

WWW.HELLSHEADBANGERS.COM
RECORDS & DISTRIBUTION

PROFANATICA (CD / LP)
Disgusting Blasphemies Against God

METAL MANIACS: 9 /10 rating!

One of the best Black Metal albums of 2010! The original purveyors of bleeding-raw barbarity & mesmerizing filth in their foulest most unclean form embrace the characteristic Profanatica Sound and new avenues of sonic degradation.

DRUNKEN BASTARDS
Horns of the Wasted
(CD)

Hardcore blackthrashing metal punk warping the vilest '80s underground aspects into diabolical anthems. Too metal for punk and too punk for metal.

METAL MANIACS: 10 /10 rating!

THE ROYAL ARCH BLASPHEME
The Royal Arch Blaspheme
(CD / LP)

METAL MANIACS: 8 /10 rating!

Praises of Luciferian Occultism & outright blasphemy via the vile throat of KRIEG's N. Imperial and PROFANATICA songwriter J. Gelso.

DENOUNCEMENT PYRE
World Cremation (CD / LP)

METAL MANIACS: Album of the Year!

Debut full-length album of primitive blackened death metal charging forth with a darker and more focused approach than previously displayed.

PROSANCTUS INFERI (CD / LP)
Pandemonic Ululations of Vesperic Palpitation

Highly anticipated full-length invoking the occult with utterly twisted violence and primitive pounding blackened barbarity laced with labyrinthine serpentine structures that challenge the mind while bruising the body.

METAL MANIACS: 9 /10 rating!

BESTIAL MOCKERY
Christcrushing Hammerchainsaw
(CD / LP)

Unpure, Unholy, Untight Thrashing Black Metal Punk Backed By Mental Vocals Screaming Rants Of War, Hate, Blasphemy & Satan.

METAL MANIACS: 9 /10 rating!

INQUISITION (CD / LP)
Into the Infernal Regions of the Ancient Cult

ESSENTIAL cult Satanic Black Metal masterpiece from 1998. Mastered for the very FIRST time with improved artwork/layout. Hear a true black metal classic again, or for the first time. You will submit to this minimal-is-maximal monolith...

METAL MANIACS: 9 /10 rating!

(CD) NOCTURNAL BLOOD
Devastated Graves - The Morbid Celebration

Unrelentingly Morbid Black Death Metal, the ancient returns with his highly anticipated full-length debut "Devastated Graves - The Morbid Celebration."

RED CODE 7 OFFICIAL DISTRIBUTION

HHR / 708 MARKS RD.: SUITE 101 / VALLEY CITY, OH 44280 / USA
THRONEOFFIRE@HELLSHEADBANGERS.COM

Triptykon: crusher, destroyer

The Devil's Blood: on the winds of hellfire

Watain: fire in the sky

Autopsy: death defying

Hole In The Sky

GARAGE/USF VERFTET, BERGEN

Wednesday

LASHED by customary rain above, Bergen's Hole In The Sky kicks off in the bowels of the Garage in auspicious style with funereal black metal crew **URFAUST [7]** creating a doom-laden sound of epic scope that belies the fact that there are only two people on stage. London's **GRAVE MIASMA [8]** are equally atmospheric, but this is death metal in the true ancient-school style, the frontman's cavernous vocals a brooding incantation steeped in a ritualism that makes them a match for the likes of Teitanblood. Featuring Enforcer's Adam Zaars, the corpsepainted and Misfits-loving **REPUGNANT [9]** are as far removed from pastiche as you could possibly imagine, their relentless, scuzzed-up death/thrash coming on like classic metal from the dark side of the looking glass and borne on a toxic black cloud whose uncompromising visceral flaying leads a packed venue into the throes of headbanging abandon. There's still more true death metal filth in the form of Greece's **DEAD CONGREGATION [8]**, more straightforward, perhaps, but with an imperious apocalyptic putsch that still bulldozes its way through whatever sensibilities remain intact. An inconsistent band live, Greek metal overlords **ROTTING CHRIST [8]** are on top form tonight, their mid-paced grooves taking on their full, engorged splendour as the likes of *The Sign Of Prime Creation* become a purpose-filled battle cry that sends everyone to the bar upstairs after with renewed inebriation-inducing vigour.

Thursday

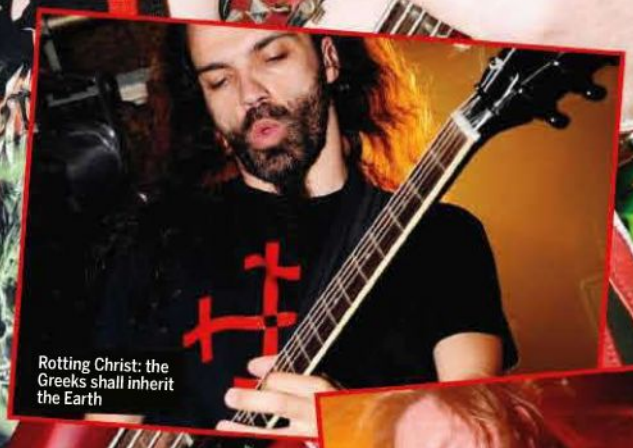
FOR those nursing sore heads, **ASTROSONIQ [8]** ease us into the day's proceedings with a psychedelic mind-massage that draws tracks from their astounding, eclectic *Quadrant* album into elongated space rock jams, *As Soon As They Got Airbourne...* in particular splaying its languorous riffs like an over-amorous octopus swooning after too much weed and white wine. Even if it remains unclear what the future of the trad metal revival is, **ENFORCER [7]** are undeniably entertaining. Essentially a souped-up rehash of *Killers*-era Iron Maiden, the Swedes floor the accelerator and rock their way into our hearts. Back at their best after a difficult year, **EVILE [8]** stick to the basics tonight and win over a momentarily subdued crowd with 30 exhilarating minutes of furious speed metal. Even the moodiest black metal fans cannot resist the effervescent *Thrasher*. Maiden aside, no one

More at ebook-free-download.net or magazinesdownload.com

CEPHALIC CARNAGE AND DISCHARGE LAY WASTE TO THE UK!

Secrets Of The Moon: black as the night

Venom: fangs for the memories



Rotting Christ: the Greeks shall inherit the Earth

Sólstafir: cowboys from hell

embodies the brilliance of the NWOBHM-era like **ANGEL WITCH [8]**, and their gloriously vivid rebirth continues in style. *Sweet Danger*, *Atlantis*, the mighty *Angel Witch* itself... they're all here, rightfully and raucously revered by this well-read crowd. For discerning death metal fans, **SUFFOCATION [9]** have long been the genre's finest live band and they hammer that same point home here, with destructive versions of *Entrails Of You*, *Habitual Infamy* and an age-defying *Infecting The Crypts*, still monstrous after all these years.

Friday

SWITCHING over to the fjord-hugging USF Verftet venue, HITS finds itself bathed in rare, resplendent sunshine that **SECRETS OF THE MOON [7]** do their best to banish, their militaristic, pincer-sharp occult metal finding parallel with Watain in its determination to break through to atmospheric outer realms but driven by a purpose that's all their own. If it's harder to divine what **SÓLSTAFIR [8]** are propelling towards, that's only because their overdriven guitars manage to draw up shades of Sigur Rós and big thick weighty blocks of throbbingly sensual Nephilim basslines in their searing, breathtaking wake, the latter thanks to a pigtailed bass player who's clearly decided that if his bandmates are going to dress like cowboys, he's going to be the girl from *Little House On The Prairie*. An elemental tornado blowing apart the gates of Hell, **THE DEVIL'S BLOOD [9]** are a mesmerising mixture of the traditional and the unique. A rock'n'roll ritual of great depth and beauty, their intensity is spellbinding; their sincerity absolute. With Shining saxophonist Jørgen Munkeby a noticeable absentee, **IHSAHN**'s **[8]** set is noticeably heavier than his recent London performance as his pre-*After* albums get a more thorough airing. *Invocation* and *Called By The Fire* ravage the senses with magisterial finesse, while sublime respite is offered by his keyboard player more than ably filling in for Mikael Åkerfeldt's haunting croon on *Unhealer*, but above all this is a masterclass that never trades its progressive chops for sense-dissecting power. Representing British metal with their usual cockeyed swagger, at Hole In The Sky **CATHEDRAL [8]** are an unruly ball of psychedelia pinging around Satan's living room, new classics like *Funeral Of Dreams* more than matching gems from the band's magical vault. Kicking off with *Black Metal*, **VENOM [8]** can hardly fail to bring the house down in Norway. Buoyed by new drummer Dante's infectious energy, Cronos savours the hero worship and delivers the hellish goods accordingly.

Saturday

IN a festival that induces so many bands to pull out something special onstage, it's the relatively youthful **OBLITERATION [9]** who prove one of the week's highlights, and confirm beyond a shadow of doubt that when done with absolute conviction, death metal is as much a tuning fork for the unbidden realms as its black counterpart. They end with a moment of doom-driven utter transcendence that makes **NUNSLAUGHTER [6]**, for all their leather-clad finery, a prosaically comfortable experience in comparison. Announcing their arrival with an insanely heavy *Procreation (Of The Wicked)*, Tom G Warrior's **TRIPTYKON [9]** are an eight-legged steamroller, crushing everything and spewing out billowing clouds of rage and terror. The heaviest band in the world? Probably. Arguably one of the very best, too. Visually, **WATAIN [6]** pull out all the stops, enshrouding the stage in deathly flame and making no bones about their proximity to greatness. Musically, however, they are disappointingly ordinary, with only the anthemic *Total Funeral* exhibiting enough substance to back up their supreme confidence. Not taking the competition lightly, Florida's **OBITUARY [9]** storm out with what must be one of the performances of their long career, a super-heavy dense greatest hits mash-up where *Chopped In Half* blends into *Cause Of Death* and *Infected* and a room stuffed with Norwegians goes uncharacteristically apeshit. Death metal legends reborn, **AUTOPSY [10]** obliterate everyone else at HITS with a rampaging, celebratory blast through their finest moments. With the immortal Dan Lilker on bass and members of Enslaved and Darkthrone going mental in the pit, this could hardly be a more fitting or unifying end to a festival that never fails to get extremity's heart pumping with renewed vigour.

DOM LAWSON/JONATHAN SELZER

The last Thirteen Questions

The Rotted BEN McCROW

The frontman for London's deathpunk daredevils gets candid about vomit, arse-wiping and crushing black metallers.

When you started, did you ever think your career would last this long?
"I'm happy I'm even alive, let alone still making music! I've had a gun pulled on me, survived an overdose, woken up in the tour bus having been sick whilst lying on my back, nearly broken my neck riding the roof of the same moving bus... I've been pretty stupid over the years. I've calmed the fuck down recently, but I'm on borrowed time, so if anyone's got any they could spare me, then give me a shout!"

Does co-running a label take time away from making music?
"I didn't choose to dedicate my life to this so I could be wiping other bands' arses the whole time – our own arse-wiping can be enough of a challenge. Anarchogram Industries is purely there for our own interests. Less business, more music playing is the idea."

Are you a difficult person to work with?
"I'm a pretty easy guy to get on with. I might not be everyone's cup of tea, and I can be a bit of a tit at times, but I'm fairly laid back."

Is there a piece of art or film that's important to you?
"The Anarchogram is an important symbol to me, because I designed it and it belongs to The Rotted. An inverted pentagram combined with an anarchy symbol, it works on two levels: we play 90s death metal/80s hardcore punk crossover, but in the bigger picture it stands for self-belief and self-rule. Don't trust any god, or put your life in the hands of any government or ruling system."

Have you ever made any enemies along the way?
"I'm pretty sure I've ruffled a few feathers, but I wouldn't say I have any actual enemies. Life's too short for that shit and I have got far better things to be getting on with."

What has been the high point of your career?
"I think opening for the newly reformed Celtic Frost in 2006, as I've always considered those guys to be the Black Sabbath of extreme metal, though I kinda wish I hadn't drunk myself into a stupor the night before because I was hungover as fuck! I was shaking and wearing sunglasses and a body warmer for the first few numbers."

And the low point?
"The few occasions where we've had to tell bandmembers that we can't work with them anymore has got to me quite a bit. It's not something anyone wants to go through with a band."

What's the hardest part of the lifestyle you've chosen?
"Touring can take its toll on your body and brain. The key is to enjoy what you're doing. As soon as you lose interest and start going through the motions, that's when it all comes crashing down."

Do you believe in God or the Devil?
"I don't come from a religious family, so as an outsider the whole thing seems like an early policing system. The way Christianity and various other questionable religions have imposed their beliefs on people sickens me."

Is there a song you're most proud of writing?
"I really love playing *A Return To Insolence*, because it's an anthem, a call to arms and a statement of intent. It's my 'Fuck you, I won't do what you tell me' song. It's the 15-year-old in me, still full of angst and still hating the world."

What are your ambitions?
"I don't need superstardom or riches, and let's face it, I'm not gonna get either doing this kind of music. I just want to keep writing, recording and performing for the people who get what we're about."

What's the most hilarious thing you've witnessed during your time in the band?
"We were in the signing tent at Bloodstock last year and the first lad comes flying in, lays down three Dark Funeral album sleeves, and says, 'I love you guys!' I ask him, 'What band do you think we are?' and he tells me 'Dark Funeral!' I pointed out they weren't even playing the festival and told him we were The Rotted and offered him a signed poster. Totally gutted he goes, 'Go on then, might as well', head down, glum face, day ruined, total disappointment!"

What's the most important lesson you've learned?
"Never trust a fart, never turn down the opportunity to take a piss and never waste an erection. Stick to those golden rules, and everything else pretty much falls into place."

"I'VE HAD A GUN PULLED ON ME, SURVIVED AN OVERDOSE AND NEARLY BROKEN MY NECK"

What albums would you take to a desert island?
"I'd have to take my Black Sabbath and Motörhead box sets with me, and as many of Killing Joke's releases as I could carry. Napalm Death, Entombed, Cathedral..."

THE ROTTED'S NEW EP *ANARCHOGRAM* IS OUT NOW VIA ANARCHOGRAM INDUSTRIES WWW.MYSPACE.COM/THEROTTED

More at ebook-free-download.net or magazinesdownload.com

Order online:
www.ul13alchemy.com
Plus full details of our
complete new collection.

Order online: **www.oldcuriosityshop.net**

Alchemy MH1010,
Hazel Drive, Leicester LE3 2JE

To receive your mail order pack (includes our 68 page Alchemy Gothic 1977 catalogue plus Alchemy UL13 brochure and UL17 flyer) please send your name & address along with a cheque or P.O. for £2.99 payable to ALCHEMY.

For online ordering visit our shopping emporium at :
www.oldcuriosityshop.net

U.K. Ordering.

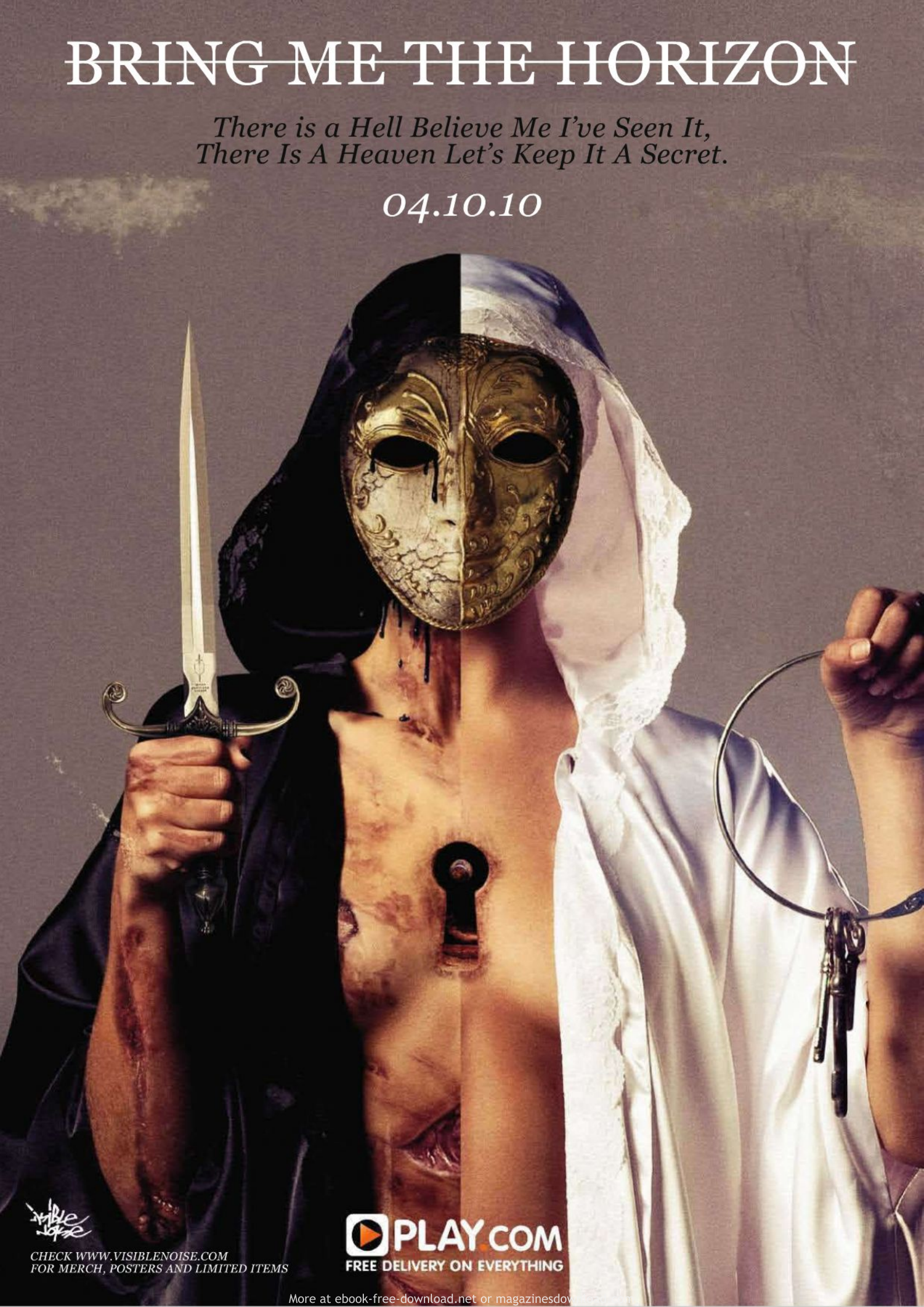
Methods of Payment Credit Card:
Orderline: 0116 282 4824
Fax: 0116 282 5202
Cheque / P O : Enclosed with Order.

www.UL13alchemy.com
www.alchemygothic.com

U.K. Shipping
& Handling £3.75
Next Day delivery £8.00

Please quote MH1010 when responding to this advert.

For trade & wholesale enquiries please, contact the sales team: Lyn, Elizabeth, Matt or Georgia.


BRING ME THE HORIZON
There is a Hell Believe Me I've Seen It,
There Is A Heaven Let's Keep It A Secret.
04.10.10
CHECK WWW.VISIBLENOISE.COM
FOR MERCH, POSTERS AND LIMITED ITEMS
PLAY.COM
FREE DELIVERY ON EVERYTHING
More at ebook-free-download.net or magazinesdo